Mrs. Parkington
is a Picture
of Success!

A fine picture that's calculated to cause a stampede to the Empire—*NEWS OF THE WORLD*

—AND IT CERTAINLY HAS . . . GREER GARSON AND WALTER PIDGEON ARE SMASHING ALL THEIR PREVIOUS RECORDS WITH THEIR SECOND AND THIRD WEEKS AT M-G-M's COLOSSAL EMPIRE!

More Critics Praise an Outstanding British Picture

"WATERLOO ROAD"

starring **JOHN MILLS** • **STEWART GRANGER** **ALASTAIR SIM** with **JOY SHELTON**

"... Johnny Mills and Stewart Granger are an excellent team ... people will enjoy this ..."
Ernest Betts—"Sunday Express."

"... I have never seen Stewart Granger better ... John Mills is magnificent ..."
P. L. Mannock—"Daily Herald."

"... nothing but praise for the fight ... between John Mills and Stewart Granger ... the most fearsome, realistic clash it's ever been my privilege to witness on the screen ..."
Ewart Hodgson—"News of the World."

"... first-class screen entertainment ..."
F. Maurice Speed—"What's On."

"... The fight scene is a thrilling affair ... Good entertainment."
Reg. Whitley—"Daily Mirror."

"... This British film about our own home front will stir you ... deeply and will, I think, give you a glow of pride in your own people."
Kay Quinlan—"Sunday Empire News."

"... beautifully written and directed ... John Mills is as tremendously likeable as ever ... Stewart Granger ... gives his best performance ..."
Moore Raymond—"Sunday Dispatch."

"... a tough, exciting little story ..."
Campbell Dixon—"Daily Telegraph."

"... This is an understanding film, a shrewd one ... An admirable British picture, excellently acted, which I greatly hope will do well, and so encourage its producers to make more in the same vein. We can do with more of them."
Matthew Norgate—"Sunday Chronicle."

GFD

A GAINSBOROUGH PICTURE

Distributed by GENERAL FILM DISTRIBUTORS Ltd. 127-133 Wardour St. W1.

KINEMATOGRAPH WEEKLY, 1/2/1945

Kinematograph WEEKLY

No. 1,972. Thursday, February 1, 1945. Vol. 336.

COUNCIL PROPOSED FOR CROWD WORKERS

Labour Ministry's Report on Closed Shop Dispute

THE claim for a closed shop for crowd workers put forward by the Film Artistes' Association, which was referred to the Ministry of Labour, does not appear to have been established by the report of the Court forwarded to the parties concerned.

Indeed, the report covers a number of matters not entirely relevant to the dispute as submitted.

A very promising suggestion is made, however. It is that an equal number of representatives of producers and film artistes (six of each) shall form an administrative committee to settle questions which affect small part artistes.

This body may become, in effect, a central casting bureau, and through it crowd artistes who are paid at the rate of 27s. 6d. per day will be engaged. By this means commissions formerly paid to agents may be avoided. The bureau is planned to be controlled by the producers.

The report will be considered by both the British Film Producers' Association and the Film Artistes' Association, who are invited to forward observations to the Ministry of Labour on points raised.

It may be pointed out that statements made in the Press that certain persons will represent producers on the administrative committee are entirely without foundation. Not until the B.F.P.A. has considered the report and indicated its readiness to accept it, will any appointments be made.

With regard to the formation of the proposed joint body, it may be stated that a similar plan to that appearing in the report was under consideration by the producers when the present dispute was precipitated. It was held up until after the Court of Inquiry should be available.

The KINE. learns that certain former members of the F.A.A., who are dissatisfied with that organisation, are planning to form a rival union more in accordance with their views.

Capt. Crickett told the KINE. there was every reason to believe what the committee suggested would make for amicable relations between producers and artistes.

E.T. ON FILM SOCIETIES

"Their Existence" Threatened

Film societies are becoming genuinely perturbed at the demands of Customs and Excise authorities for Entertainment Tax on screenings to members, which have hitherto been exempt.

Many of the societies run at a very narrow margin between receipts and expenditure, and if the Customs and Excise persists in its demands many film societies may have to shut down.

Manchester and Salford Film Society is one of the Societies upon which a demand has been made for the payment of Entertainment Tax in respect of last season's programmes which included "The Magnificent Ambersons."

The demand is calculated on the whole of the Society's membership, the shows bieng restricted to members.

Exemption from tax is claimed by such societies on the grounds that the shows have an educational value or are partly educational. For some time the interpretation of the condition was fairly liberal, but recently the department has become more rapacious.

QUEUEING SPACES IN WAITING ROOMS

Liverpool justices at their quarterly meeting on Friday discussed a proposal that kinemas should be compelled to throw open their waiting rooms, which had been passed by the magistrates on the building plans, to waiting patrons instead of making them stand in the streets.

The chairman on the Theatres and Public Entertainments Committee stated that the Committee had already made representations on those lines to licensees.

The policy of kinema owners has, in general, been to afford patrons the maximum of protection and shelter from the elements for the sake of public good.

It is only where other complications arise, such as overcrowding a waiting room or impeding outgoing patrons, that there is a disposition to keep queues waiting for a time.

SCOPHONY TELEVISION PROSPECTS

Large Screen with Colour

THE production of a television unit displaying a 3 ft. by 2 ft. picture in colour was described by Sir Maurice Bonham Carter, chairman of Scophony, Ltd., as a preliminary to the provision after the war of large screen television entertainment in colour.

The necessities of war have naturally imposed obstacles in the way of the company's direct development of its television processes, declared Sir Maurice, but constant research is leading to highly important advances in the technique of television.

The company's experts have confidence that the solution to the problem of the large screen is to be found in the company's two fundamental systems developed before the war.

"In our view," stated Sir Maurice, "it would not suffice to restart television where it finished before the war; the picture then presented by receivers was not adequate to provide continued entertainment apart from novelty.

"While the brilliance of the picture offered by the direct cathode ray tube must be recognised, the limitations of size of the commercial tube are such as to render it unacceptable as a permanent method of entertainment."

A considerable period will be needed to perfect these developments, the speaker admitted. **He also stated that the country can be covered for the reception of television by a wireless relay system.**

Increased Trading Profit

In his annual statement to shareholders, Sir Maurice reveals that the company also is to continue the design and production of scientific instruments as a concomitant of the company's work in television.

Report for the year states that trading profit amounted to £14,655, compared with £14,900. After deducting financial controller's charges, directors' fees, and a small loss incurred by Scophony Electronics, and a reserve of £5,000 (£1,000) for contingencies, there remains £5,947, which wipes out the remaining debit balance and leaves a small sum on the credit side.

A considerable part of the company's scientific instrument products is for training or research purposes, and this may well continue after the immediate war needs are passed.

Hargreaves Passes

Harry Hargreaves, whose death we record with deep regret, was one of the Trade's most-respected veterans and set many records, including the unbroken management of one hall—now known as the Palladium, Morecambe—for 37 years. He had been secretary of the West Lancs branch since its inception.

After-war Plans of G.-B.-Kalee

CHARLES BELL AS GENERAL MANAGER

MAJOR CHARLES H. BELL, as those in the Trade best know him, but Wing-Commander Bell as he is, has joined G.B.-Kalee as general manager. This very active organisation, which keeps three big factories in Leeds, Gloucestershire and Shepherds Bush in vigorous production, has as its slogan "Service before sales, with sales and after sales," and has realised that its policy can only be carried out by men of experience and great technical knowledge.

Hence the appointment of Charles Bell, whose duty it will be to supplement and co-ordinate an already comprehensive enterprise. Few in the business have so wide an experience of all its branches. He has acted as consultant in the construction of many of the best theatres in the United Kingdom, and not only here but in Spain, France, Germany and other parts of the Continent. KINE. readers of many years standing will recall the transformation of an electricity undertaking in Islington into an efficient studio—the birth of the producing centre at Poole Street when Famous Players-Lasky inaugurated U.S.-British pictures at Poole Street. This was organised under Bell's direction.

Since then he was responsible for the building of the latest and largest studios in Europe—the Amalgamated studios at Elstree. With his experience as an exhibitor and technician—he is a past chairman of the Kent C.E.A. branch—he will be a valuable recruit to G.B.-Kalee, the policy of which company is to develop a complete range of studio equip-

Continued on page 5

Into Germany From the Roer Salient

BRITISH MOVIETONE NEWS (To-day)

A

KINEMATOGRAPH WEEKLY

EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editor: S. G. Rayment
Associate Editor: A. L. Carter
Advertising Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

Important.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

OUR CRITICS

WHAT, we ask again, is film criticism? Is it an attempt to ensure a more lofty aim in our productions, or is it just a bit of journalism to make our editors and perhaps our readers think we are a bit more clever and hard to please than they are?

Thanks to an outspoken little broadcast debate, the question has once more come to the surface, but a practical film man will know it has never really been submerged. The comments our films elicit in the lay Press and on the wireless are as a general rule directed towards a public which is distinctly not the average film-going public. In consequence the newspaper criticisms have with few exceptions been given less attention by the normal citizen than they deserve, for it may be frankly conceded that most of it has been intelligently compiled and well informed; its fault has been that it has not been directed to the public that matters.

To tickle the groundlings is the last thing that we as a trade should desire, and mere playing to the gallery gets nobody any further. On the other hand, it is surely important to aim these shafts of criticism at a practical rather than a theoretical target, and to aim hopefully at setting forth some standard on which public and producers can agree rather than at some abstraction which affords the dilletante a subtle thrill, but which passes right over the heads of the general population.

But surely there is a sane view on films; in fact, there are a few we could mention who know how to encourage what is good without pouring contempt on screen art as a whole, because it does not invariably reach the standard. The pity of it is that too many seem to be aiming at a rarefied perfection which is in any case unattainable, and if it were attained would only bore the average patron.

Long Shots

A BIRTHDAY party at the Tivoli on Sunday last, when Lt.-Gen. James Doolittle, Commanding General and the personnel of the U.S. 8th Air Force acted as hosts to more than 700 officers and men of the Royal Air Force at the British première of "Winged Victory," was a most enjoyable affair.

SUNDAY being the third birthday of the 8th Air Force, and the 20th-Fox "Winged Victory" having been written for the U.S. Army Air Force (and enacted by 300 of its members), the première of the film was just the thing with which to celebrate the day—and "celebrate" is the word!

THE "Flying Yanks" band of the 8th Air Force were there on the stage to precede the show—which opened with an impressive, though informal, ceremony. This took shape in the presentation of a birthday cake (decorated with the 8th Air Force crest and its motto) to Lt.-Gen. Doolittle. Presentation was made by Squadron Leader Koester, of the R.C.A.F. British Movietone News (there to photograph the party) had produced a special item to welcome to the theatre the many very high ranking officials of both Air Forces.

GENERAL Manager Ken Jones, of the Clifton circuit, has been deservedly complimented upon his election as vice-chairman of the Birmingham and Midlands branch of the C.E.A. "Ken" is one of the most popular members of the younger generation of the Trade in the Midlands with which he has been associated for the last 20 years.

ON leaving school he had four years' experience on the renting side at the Birmingham offices of the old First National and Graham Wilcox organisations. Then, in 1929, he accepted a post at the A.B.C. head office, and before joining Capt. Clift as manager of the Grove Kinema, Birmingham, in 1933, gained managerial experience on the G.-B. circuit. Three years later he was appointed general manager of the Clifton circuit, which, under his general supervision, has grown from four houses to approximately 30. Two years ago members of the branch recognised his services by electing him a delegate to the General Council.

EVERYBODY is expressing sympathy with Sir Alexander Korda, in St. John's Hospital, Santa Monica, California, after a heart attack at a public luncheon in Hollywood. Sir Alexander had to consult the doctor here in England before he left. It is hoped that a speedy and complete recovery lies immediately ahead.

A REASSURING cable on the state of Sir Alexander's health has been received from Zoltan Korda by M-G-M-British. It states that Ben Goetz had cabled him, to give the following message: "Alex slightly indisposed, resulting in postponement of departure for a week or so. Nothing serious. Disregard possibly exaggerated reports. Expect him back in two or three weeks."

DAVID ROSE, just back from America, exhibited again a trait which I have noticed before, a disposition to praise other firm's films and activities, seemingly, more than those of his own company. When I suggested this, he said, "Well, you don't want to talk about your own good looks, you talk about the other fellow's. It's Tony Reddin's job to tell you about Paramount's winners."

AS I hinted last week, Charles Bell—familiarly called Major, but actually Wing-Commander—has now an opportunity of giving the Trade that benefit of those talents which the R.A.F. has hitherto monopolised. You will see in another column the details of his G.B.-Kalee appointment and will join me in congratulating both parties—the manufacturers and Charles himself—on what promises to be a very fruitful association.

BELL himself is, I need scarcely tell anybody in the business, one of the most likeable personalities. Apart from his wide experience—I first knew him when he was designing the remodelling of Poole Street studios—and his theatre-owning ventures, he has that particular far-ranging enterprise which has broken all normal limitations.

WHEN I have wanted a little private off-the-record hint about a new technical device, or the real importance of one of the Trade's many side-issues, or the status of a country theatre, I knew I could always get a judgment from Charles Bell, and get it straight. My readers will join me in wishing the best of success to the new association, and I know of no better organisation with which I would wish an old friend to join.

BRITISH Lion's provincial managers arrived in London last Friday for a week-end sales "get together" at head office. On Saturday morning they were given the opportunity of seeing two of Republic's big new specials—"Flame of Barbary Coast," co-starring John Wayne and Ann Dvorak, which is due for Trade showing next month, and "Lake Placid Serenade," lavish skating spectacle and starring vehicle for champion ice-skater Vera Hruba Ralston, which will also be Trade shown shortly.

SCREENINGS were followed by an informal lunch, presided over by S. W. Smith, managing director. S. A. Myers, general manager, and L. E. Kalker, Republic's European representative, also attended. Speaking afterwards, Mr. Smith gave details of the increasing number of large-scale productions which were coming from the Republic studios, and reminded delegates of the fact that he hoped to be producing in this country by the middle of the year.

DELEGATES then returned to British Lion's private theatre for a sales address by Mr. Myers and general discussion. Saturday evening was given over to pleasure with Mr. Myers as host. On Sunday morning, following individual interviews with Mr. Myers, the branch managers returned to their respective territories.

MISS COOK, the principal beneficiary under the will of the late Sir William Jury, first joined Jury's about 1908, and served faithfully for many years well into the era of Metro-Goldwyn-Mayer.

DURING her latter years with Metro-Goldwyn-Mayer, when Sir William did not come to London so frequently, she was with the Advertising Sales Department, then under Selby Howe's jurisdiction. Whenever, however, Sir William came up to town, she reverted to her job of being his private secretary. She was connected with Jury's almost since its inception, although not one of the original members of its staff.

IT is not often that one hears of a Chief Constable of many years experience studying for the Bar, and, moreover, being admitted. This is the achievement of Chief Constable Frank Bunn, of Stoke-on-Trent, an officer for whom exhibitors in that area have very warm and friendly feelings for the way in which he has carried out conversations respecting licensing conditions and requirements. Mr. Bunn was admitted to Gray's Inn.

AN event of great interest to his many friends is the entry into matrimony for the second time of Arthur Nye, sales manager of National Screen Service. The ceremony took place on January 15. Best wishes from all old friends.

APROPOS last Friday's triangular talk over the radio, summarised on another page, when Bill Speakman made a good case for the feet-on-the-ground business man against the film visionary, whether producer or critic, I see that the Critics' Circle has been meeting the F.I.P.C., the publicity men's organisation, to discuss with that body the effect of lay Press criticism on a film's success.

BOTH Mr. Speakman and the publicity men stated that whatever the critics said made no difference to a film's success. The critic may damn a film as bad "kinema," but this had no effect upon the people, who decided its entertainment qualities for themselves.

IN much the same manner as Irish Protestants used to suspect Papal influence in every activity of life, a writer in the *Irish Catholic* is suspecting all kinds of wickedness and evil scheming being carried out by the K.R.S.

THE correspondent who posed a catechism question in the columns of the paper put a question to the secretary of the K.R.S. only to elicit from cautious Frank Hill the gentlemanly reply that he does not wish to be drawn into a controversy for which he is not responsible.

THE STROLLER.

Close-Ups
by SCREENCOMBER

Scenario

THE picture opens on the interior of a massive old castle thronged with hundreds of noble lords and nimble ladies. As the camera takes in this animated scene it tracks forward until it holds, in medium shot, a particularly nobbly noble nobbling the King.

"Your Kingship," he whispers, "Thou are great, thou are noble, thou art, in short, the cat's whiskers and somewhat of a wow. How's about a real swell stunt?"

"You know I dislike ballyhoo," says King Canute, for it is none other.

"But this one can't go wrong," says the Royal press agent. "You just sit on the beach at Brighton and tell the waves to get going. If they does then you're the miracle man, and if they don't then you turn round and give the boys that have been selling you this spiel a swell lecture on the evils of flattery."

The camera tracks forward until the King is in close-up. He says, "Come, boys and girls, let's all go to Brighton." The chorus enter singing.

"As ladies we're the rages
Of the bygone Middle Ages
And when middle-aged guys we get our sight on
They behave like they'd gone loopy,
Making passes, making whoopee
So we go and spend the week-end down at Brighton."

Part Two

WE dissolve to Brighton beach where grand-stands have been set up, bookmakers are crying the odds, and ice-cream vendors are selling their wares in the foreground. The camera moves through the crowd until it picks up a radio commentator working up suspense as he shouts into the microphone.

"Yes, sir, the waves are coming up. It's a matter of inches folk—the Challenger looks in fine form. He's calm; just waiting for an opening. Wow . . here they come. Now listen, people, over to Canute."

Close up of the microphone being held in front of Canute's face as he says, "Back, oh waves!"

We cut to various members of the crowd watching tensely as the sea comes on and then with a crash we swing round to the waves breaking over Canute's feet. The camera swings up until it gets Canute's full face in close up. Gazing out at the audience the King bawls: 'So I've got my feet wet—**I should have worn Schlosch's goloshes! They keep out the sleet and keep the feet neat.**"

Fleur Dilys

SPEAKMAN says strictures
By Dilys on pictures
That she don't like'll
Mostly affect Michael.

The Value of Film Criticism

Trade in Broadcast Debate

PRODUCER, film critic and exhibitor met in a friendly broadcast discussion on Friday last, when Michael Powell, Dilys Powell, and W. J. Speakman met to discuss what constitutes a good film, although the title was "What's Happening to the Movies?"

Mr. Speakman opened the discussion by telling the critic that her fellow critics took too much notice of what was happening in London. He instanced a critic who said some time ago, "If you're thinking of going to the pictures this week, don't!"

That particular week there was a poor run of films in the West End, but good films were being screened in the provinces.

Ineffective Criticism

Dilys Powell having replied, Mr. Speakman said, "I don't want to be rude, but newspaper and radio critics don't materially affect public taste or have much effect on the box-office." He instanced "A Guy Named Joe," described by one critic as a dream fantasy with no appeal to-day. That film proved very good business in the provinces.

The critic's reply was that she and her fellow critics had a double duty to perform, to judge upon the artistic merits of the film and to tell the producer where he had gone wrong.

What Is a Good Film?

Michael Powell, approving this view, pointed out nevertheless that if a film didn't make money it was a bad film. "If it's technically perfect—well acted and directed—and nobody comes to see it, it can't possibly be a good film."

Thereafter, for a time, the two Powells argued out this point. Mr. Speakman brought the argument into focus by instancing "Canterbury Tale," the last scene of which was so beautiful that it sold the picture to him, but it didn't go well with his audiences.

They Need Them

Michael Powell suggested that both he, as producer, and Mr. Speakman, as exhibitor, need the critics. "I feel I am cheating somebody if my film doesn't make money, and you know that films have to make money, otherwise the theatre won't pay. But it is right to have Dilys caring only about the film and not caring whether it makes money."

Thereafter the discussion became largely a dialogue on how films should be produced and what each thought was wrong with the film at the studio end.

Mr. Speakman closed the discussion with: "I don't care who *you* say has the last word. For me, it's the public. It's our business to give them entertainment. They're not interested in anything else. If your artistic films flop—the Industry collapses.

Ebeling in Charge of Pathe Shorts

Thomas Ebeling has been promoted to shorts sales manager, being responsible for the distribution of Pathé Gazette, Pathé Pictorial and other short features. H. L. Clyne has been appointed London branch manager.

From Our Letter Bag

"SUSCEPTIBILITIES"

When U.S. Pictures the British Scene

I AM much obliged to Mr. Stanley Irving for his friendly comment on my article concerning British films in America, and American films over here.

Only in one respect does he, in my opinion, fail to hold a just balance. He correctly quotes me as citing the great pains which American producers take to give this country pictures the British public can understand and enjoy, and which will not offend English susceptibilities. But he leaves out my remark that "I am not saying they (the Hollywood producers) always succeed."

From my personal knowledge I can speak only of films like "The White Cliffs of Dover" and "Mrs. Miniver," which were made by my own company, and made, I can assure Mr. Irving, with an almost passionate desire to pay tribute to what Britain has suffered and achieved in this war. On these films tens of thousands of words were exchanged by cable between London, New York and Hollywood, for the sole purpose of achieving maximum accuracy, not only in details, but particularly in the spirit and purpose behind the films. I repeat that I do not suggest that we succeeded completely but I claim that no film, made some 6,000 miles away from the country in which its action was located, could have been more accurate. There were mistakes; but if you only knew how many more there might have been!

And, despite the fact that some of our critics, both highbrow and democratic (or both) denounced these pictures because they depicted that despised and hated thing, "upper middle class life," the millions of Britons who go to the pictures, and are neither "upper middle" or any other sort of class, accepted and loved them as good entertainment and great in homage to this wonderful wartime Britain.

One final point, Mr. Irving. If America ceased to consider English susceptibilities, because, as you suggest, it is assured of some 80 per cent. of English screen time, it would take just about as long for that 80 per cent. to start melting away, as happens to snow in the spring. (No weather forecast intended.)

S. ECKMAN, Junr.

A CHALLENGE TO U.S. PRODUCTION

Rose on Increased British Quality

DAVID ROSE (Paramount British chief), who flew back to this country over the week-end, says that the American public will go for British pictures in a big way, if stars and titles are adequately exploited. In America, he said, Paramount control 2,000 kinemas, and the company wants products and is anxious to play the best pictures, regardless of country in which they are made.

"Going My Way" was undoubtedly Paramount's greatest hit in Britain last season, and Mr. Rose was full of enthusiasm for a number of new productions which he has seen during his American visit. Hal B. Wallis, producing for Paramount under the new set-up, has two new films in the editing stage. They are "Love Letters," with Jennifer Jones (to be shown here about May) and "Affairs of Susan," with Joan Fontaine (ready for presentation in August).

British Production

Business in America he described as "very good," despite a setback for two weeks shortly before Christmas. The severe cuts in raw stock had forced most companies to reduce their schedules considerably. Hollywood was aiming for quality—not quantity.

After the war Hollywood would have to be prepared to meet competition from Great Britain and other producing countries. American companies spent millions of pounds, in publishing their films in this country, and British producers should do the same in America: such people as Felix Aylmer and Deborah Kerr were on the verge of "star" fame with the American public. "Mr. Emanuel" was doing particularly good business in New York.

Referring to Wesley Ruggles' proposed British musical production, "A Story of London Town," Mr. Rose said that his company would be definitely interested in handling it in their American theatres. He himself thought the idea as outlined to him by Ruggles a very promising one.

Wallis intends to make "Whenever I Remember" (now in script form) as his first British production. It will star one American and one British artiste, and, depending upon travelling and production space circumstances, he intends to begin shooting about June.

"Medal for Benny" (with Arturo de Cordova and Dorothy Lamour) is described as a story about a small-town family. "Incendiary Blonde," starring Betty Hutton, "Here Come the Waves," a picture in which Crosby burlesques Sinatra, and "Out of This World," featuring Eddie Bracken (with Bing Crosby's voice) and a strong supporting cast, were others in the Paramount line-up which David Rose considers will make big box-office in this country.

Continued from page 3

G.-B.-Kalee Post-War Plans

ment up to the Hollywood standard in order to meet an ever-increasing home market and to justify the policy, "Buy British."

It is hoped that exhibitors who contemplate rebuilding or converting their existing theatres will make full use of the service which G.B.-Kalee can now make available.

The company's policy of expansion includes a comprehensive plan for the manufacture and supply of the theatre not only in this country but in the vast European market as soon as hostilities cease.

It is a fact worth recording that 80 per cent. of all commodities handled by the company are made in its own factories. The assurance that exhibitors can deal on terms which exclude all but the minimum of intermediaries is one more claim on the service which is being offered.

LONDON TRADE SHOW DIARY

OFFERINGS TO BE SCREENED BETWEEN THURS., FEB. 1 AND WED., FEB. 7

Thursday

Hollywood Canteen
(Warner)

Studio One. **10.30 a.m.**

Cast: Andrews Sisters, Jack Benny, Joe E. Brown, Eddie Cantor, Kitty Carlisle, Jack Carson, Dane Clark, Joan Crawford, Helmut Dantine, Bette Davis, Faye Emerson, Victor Bette Davis, Faye Emerson, and other famous stars. **Director**: Delmer Daves.

This 36-starred musical from Warner Bros. is expected to pass the "Thank Your Lucky Stars" of 1944 as the box-office winner of 1945. It tells the story of Hollywood's famous canteen where British and American troops on leave in the film capital are waited on and entertained by Bette Davis, John Garfield, Jack Carson and most of the stars off duty in Hollywood. Delmer Daves, who wrote the original story and also directs the picture, takes two soldiers on leave, played by Robert Hutton and Dane Clark, and introduces them to the canteen. A special show is put on for the soldiers and 36 stars take part in a gala performance packing the screen with glamour, talent and colour hitherto unequalled in one production. Jimmy Dorsey and his band, Carmen Cavallaro and his orchestra, the Golden Gate Quartet and other famous combinations interpret the music.

Ever Since Venus
(Columbia)

Studio One. **10.45 a.m.**

Cast: Ina Ray Hutton, Hugh Herbert, Ann Savage, Billy Gilbert, Glenda Farrell. **Director:** Arthur Dreifuss.

A gay riot of fun, music and pretty girls, with Ina Ray Hutton and her band, with others in this notable cast providing a rip-roaring laughter-filled entertainment which will appeal to every member of the family.

Alan Mowbray stages a beauty show, Ina Ray Hutton and her jive band provide the music, and Billy Gilbert astonishes everyone by winning a prize for a theme song. With the money, he endows young scientist Ross Hunter, who is perfecting a new lip-stick.

Complications set in when the lip-stick booms and the promoters realise they have no facilities for large-scale production. Hugh Herbert is their rescuer, and the light-hearted, tune-filled show comes to a rousing finish with a dash of love romance right to the fore.

Dangerous Journey
(United Artists)

Rialto, Coventry Street. **10.45 a.m.**

The latest picture made by Armand Denis and his wife, Leila Roosevelt, is an unusual, authentic and fascinating jungle picture. It tells the story of the Denis-Roosevelt expedition through Africa, India, Ceylon and Burma, and so covers territory which is to-day front-page news giving first-hand pictorial information on the type of country in which our Forces are now fighting.

The explorers have not been content to photograph the usual, they have ventured into remote villages, crossed deserts, found their way through jungles, and come back with an assorted lot of curious information with scenic shots which give a new insight into famous and little-known places, amazing animal pictures, and scenes of weird tribal customs and pageants. There are hair-raising adventures, leading up to a blood-chilling climax, the unbelievable ceremony of appeasement, in which a Burmese High Priestess three times kisses the sacred King Cobra whilst it is poised to strike. The cobra had already killed three priestesses in the same ceremony.

The narration is spoken by Conrad Nagel.

Tuesday

Strange Affair
(Columbia)

Studio One. **10.45 a.m.**

Cast: Allyn Joslyn, Evelyn Keyes, Marguerite Chapman, Edgar Buchanan, Nina Foch, Hugo Haas, Shemp Howard, Frank Jenks, Erwin Kalser, Tonio Selwart, John Wengraf, Erik Rolf, Carole Mathews, Edgar Dearing, Ray Teal. **Director:** Alfred E. Green.

This is the hilarious chiller-diller story of an artist who draws detective cartoons for the dailies and thinks he would make a real-life crime reporter—with results which are as hair-raising as they are comical.

Allyn Joslyn is the would-be sleuth and Evelyn Keyes is his doubting wife who reluctantly agrees to co-operate when she discovers her husband is chasing cuties instead of clues.

The case they are on involves a mysterious "femme fatale," a murder in a crowded banquet hall, a missing suspect who has absconded with two hundred thousand dollars, and an espionage ring aiding the escape of interned aliens. Added to which, Joslyn finds himself at cross purposes with the police.

Shudders and laughter, shivers and hilarity will, it is claimed, make it impossible for anyone to sit through this film without being reduced to a state of helpless laughter as well as getting a thrilling touch of "nerve trouble."

Wednesday

Carolina Blues
(Columbia)

Studio One. **10.45 a.m.**

Cast: Kay Kyser, Ann Miller, Victor Moore, Jeff Donnell, Howard Freeman, Georgia Carroll, M. A. Bogue, Harry Babbitt, Sully Mason, Diana Pendleton, Robert Williams, Doodles Weaver, Dorothea Kent, Frank Orth, Eddie Acuff and Kay Kyser's Band.

Director: Leigh Jason.

The biggest musical comedy treat of the year, a feast of hit tunes and up roarious fun.

When Kay Kyser sets out on a tour to sell bonds to buy a battleship, his vocalist quits to get married. Ann Miller, struggling songstress, poses as a rich girl to get an audition. Kay Kyser likes her voice, but he does not like wealthy débutantes, and from then on it is a battle of wits and a succession of rib-tickling ruses before Ann Miller eventually makes the grade.

Victor Moore gets a solus credit title for playing no less than six rôles, including two dear old aunts, in this great musical, dancing, comedy spectacle.

The Cristanis, the Layson Brothers, the Four Step Brothers, and Harold Nicholas and June Richmond appear in inimitable speciality acts calculated to make the patron's already brimful cup of enjoyment bubble over, a cup already replete with hosts of pretty girls, moonlit romance—in fact, everything from Kay to Z.

Top table at the annual dinner of the Scottish branch of the C.M.A. Left to right: J. R. Thomson, A. Stewart, R. C. Murray, George Allen, R. H. George (Chairman), W. C. Pember (National Secretary), E. G. Smith (Newcastle), J. Walker, S. Donnon (N.A.T.K.E.)

Conscription of Managers Alleged

Scottish C.M.A. Protest

AT the annual dinner in Glasgow of the Scottish C.M.A. protests were voiced at the proposed C.E.A. organisation of managers as being mutual consumption of employees into an employers' organisation.

The National vice-president and chairman of the Scottish branch, Robert H. George, presided.

Others present were Bailie Elgar, W. L. Pember, national secretary; E. J. Smith, Newcastle branch; J. Walker, R. Murray, A. Stewart, J. R. Thomson, Geo. Allen, S. Donnon, N.A.T.K.E.

Bailie Elgar, who is a well-known figure in trade union circles in Scotland, explained the difficulties of effective co-operation in the non-manual or professional trades, who, he said, were prone to forget the absolute necessity of successful organisation. The strength of the workers was in their colective ability to bargain. He outlined the remarkable growth of the T.U. movement amongst non-professional classes, emphasising the necessity for frankness and trust amongst the workers, and that the trade unions must become a habit.

Mr. George then introduced the national secretary, Mr. Pember, the main points of whose speech were given in last week's KINE.

SIR WILLIAM'S WILL
Great Charity Bequests

Sir William Frederick Jury left £500,738 (net personalty £476,891). Duty paid amounted to £207,095. He left:—

£10,000 to the Imperial Cancer Research Fund.

£5,000 each to the Royal Naval Benevolent Trust, Merchant Navy Comforts Service, and the R.A.F. Benevolent Fund, and to 12 hospitals in London.

£3,000 each to the Royal Hospital for Incurables, Putney, Royal Masonic Hospital, St. Dunstan's, and Central London Throat, Nose and Ear Hospital.

£2,000 each to the C.T.B.F., Star and Garter Home, and London Hospital.

£1,000 each to ten other charities.

He left £100,000 in trust for life and all furniture, etc., and the use of Kelmscott (his residence at Caversham) to Florence M. Cook; £15,000 to his sister Minnie Vyse.

£5,000 each to eight other London hospitals and charities, and £1,000 each to the London Orphan School, Watford, and the Royal National Hospital for Consumption, Ventnor, with remainder thereof to these ten charities in the same proportion as their lagacies.

The residue of the property was also left to the ten charities in equal shares.

Swindon Watch Committee has distributed £914, the profits from Sunday opening, among local charities.

SCOTS BRANCH IN FLOURISHING CONDITION

THE annual report of the executive of the Scottish branch of the C.E.A. was presented on Wednesday at the annual meeting by J. R. Turner, the secretary.

The report issued shows the branch to be in a flourishing condition, with a membership of 552. The branch income from all sources amounted to £1,855, and a balance of £148 should have been added to the reserve account, which now stands at £2,895 5s. 9d.

Juvenile Delinquency

The Secretary reported that the question of juvenile delinquency was raised by several members. In Glasgow the position was considered serious, and a committee was appointed to go into the matter. A circular was issued asking for specific cases of "juvenile delinquency," but nothing was done, as there were not sufficient complaints to make any case to take before the court. Ardrossan and Saltcoats members had a meeting with the magistrates of their town, and, after discussion, it was agreed that exhibitors were doing all in their power to assist. A similar decision had been reached by the magistrates of Prestwich.

Superannuation Scheme

The members of the branch suggested that some scheme for superannuation for staffs of independent exhibitors should be adopted, and the matter was gone into by the Executive. It was agreed to remit the question to London, but, in view of the many changes of staff and the Social Security Scheme at present in progress by the Government, it was agreed that nothing be done meantime.

Charity Efforts

The Executive agreed that a collection or a Sunday show should be taken on behalf of the British Sailors' Society early in 1945 on the same lines as the Red Cross collection, which had raised £74,000.

Reporting on S.O., the secretary said that commercial shows had continued during the year in kinemas in Glasgow, Dumfries, Hawick and other towns. In Edinburgh certain kinemas were open for the Services.

A copy of the agreement to come to with the N.A.T.K.E. in respect to the Catering Wages Act was submitted to the branch.

The Executive was pleased to note that branch meetings had shown a better attendance.

The death has occurred at her home at Torquay of Mrs. Mary Hoyle, proprietress of the Palace Theatre, Plymouth. She took charge of the theatre and of the Cinedrome, which was destroyed by enemy action in 1941, after her husband's death in 1931.

IGHT OF
DVENTURE

with

TOM CONWAY

and

AUDREY LONG
EDWARD BROPHY
LOUIS BORELL
ADDISON RICHARDS
JEAN BROOKS
NANCY GATES

Produced by HERMAN SCHLOM
Directed by GORDON DOUGLAS
Screen Play by. CRANE WILBUR.

ROMANCE... MYSTERY... DRA

... IN A WHIRL OF ADVENTU

My Pal. Wolf

with
SHARYN MOFFETT
JILL ESMOND • UNA O'CONNOR • GEORGE CLEVELAND
CHARLES ARNT • CLAIRE CARLETON
Produced by ADRIAN SCOTT, Directed by ALFRED WERKER
Screen Play by LILLIE HAYWARD, LEONARD PRASKINS and JOHN PAXTON

Paramount Promises Fulfilled

"1944 HIT AFTER HIT *Parade*"

Endorsed by

R.H. ("Josh") BILLINGS

Kinematograph Weekly

1944 Box-Office Stakes

BIGGEST WINNERS

FOR WHOM THE BELL TOLLS

Going my way

* THE STORY OF DR. WASSELL

** says "Josh"... "Believe it or not, nearly all the know-alls were dead scared of "Dr. Wassell"*

WATCH 1945 ... *Phenomenal* Paramount

The Lambertson Twins who figure prominently in 3 IS A FAMILY (U.A.), in which Marjorie Reynolds and Charlie Ruggles are featured

A. Levison Reappointed to Portsmouth Chair

A Good Year's Work

OFFICERS for 1945 have been re-elected at the annual meeting of the Portsmouth and Isle of Wight branch. A. Levison, who has completed his first twelve months in the chair, was unanimously invited to continue for a second year, on the proposition of Charles Clarke, seconded by S. H. Parsons, and warm tribute was paid to the calm and efficient manner in which he has conducted the affairs of the branch in the past.

In returning thanks, Mr. Levison also acknowledged the wonderful support he had received from the branch secretary, Arthur Daniels.

Mr. Clarke was re-elected vice-chairman, and on the suggestion of F. B. B. Blake he was also appointed the branch's No. 1 delegate to the General Council, which also carries with it a seat on the General Purposes Committee.

Mr. Blake, who has filled this position for several years, said he thought it was time they had a change, and he felt that Mr. Clarke was the right man to take the place. He hoped that the time would come when they would see him filling the position of president of the C.E.A.

Mr. Blake, however, is to continue as the branch's second delegate, and was also reappointed treasurer. Other officers were: Trustees, W. C. Elliott, P. J. Milsom, and C. Clarke; Executive Committee, W. C. Elliott, A. C. Salter, P. J. Milsom, V. B. Chapman, and E. E. Brock.

A Good Year's Work

The annual report recorded the fact that there were 56 theatres represented by the branch and that the finances were in a satisfactory condition.

The amounts raised by the Red Cross and St. John collections were: Portsmouth, Havant and Waterlooville, £5 16s. 9d.; Gosport, £335 6s. 10d.; Fareham, £192 18s. 8d.; Isle of Wight, over £[illegible]. It was reported that this year's collection for the Red Cross and St. John Joint War Organisation would be taken in the Isle of Wight kinemas during the week commencing February 4, and in the Hampshire kinemas during the week commencing February 18.

During the year a supplementary agreement relating to Sunday conditions was negotiated for Portsmouth and district by the N.A.T.K.E., and meetings of the Conciliation Board had been held to deal with complaints.

On the motion of Mr. CLARKE, seconded by Mr. BLAKE, it was agreed that the local donations to branch funds should again be £1 11s. 6d. for "A" halls, £1 1s. for "B" halls, and 10s. 6d. for "C" halls.

Approval was given by the branch to the catering wages agreement proposed to be entered into with the N.A.T.K.E.

The Tribunal

Speaking on the Monopoly Report, CHARLES CLARKE said that there was very little to which the branches had taken exception, and it had now been adopted by the General Council, with minor alterations. While there was considerable controversy over the setting up of a Tribunal, which immediately brought up visions of Government control they were generally agreed that there should be an Arbitration Board.

With such a body, he suggested that every change would be given to the Industry to settle their differences among themselves, and only if they could not settle those differences would the Arbitration Board be called into operation. They would then have to abide by the Board's decision.

Other Matters

It was mentioned that the police were insisting that queues should not be formed outside the Empire kinema, and the Secretary was instructed to write to the Chief Constable of Hampshire with reference to the position.

Notification was received that H. Stafford had been nominated as the member for the Savoy, in place of C. E. Bilton, and the good wishes of the branch were extended to Mr. Bilton on his departure for Wolverhampton. A welcome was also extended to William Humphryes, who has succeeded Mr. Gange at the Ambassador.

The CHAIRMAN also voiced the hearty congratulations of the branch to Mr. Clarke on his appointment as Chairman and Managing Director of Portsmouth Theatres, Ltd.

NATIONAL LABOUR AGREEMENT

Edinburgh's Conditional Support

EDINBURGH Section last week agreed to support the proposed national agreement with the N.A.T.K.E. provided there was incorporated in it, so far as Edinburgh at any rate was concerned, the classification of halls embodied in the Edinburgh agreement. A. S. Albin presided.

W. H. ALBIN, reporting on the meeting of the Scottish Executive, said Mr. M'Bride had objected to the Edinburgh Section sending a communication to London regarding the proposed national agreement with the N.A.T.K.E. Any objection raised by the Section should be sent to the branch office to be considered by the Executive before the question was reported to the head office, and it was agreed that Edinburgh be asked to avoid such procedure in the future.

Pointing out that neither the Section, the Executive, nor the Scotish branch had raised any objection when the General Council's recommendation was submitted to them. Mr. Albin admitted that constitutionally they were really wrong in doing what they did.

R. M'LAUGHLIN: We were not wrong. Only last month the Scottish branch circularised M.P.s over the head of the General Council.

LOUIS DICKSON: Only the M.P.s in their own area.

"Wha Daur Meddle?"

Capt. W. M. CAMERON agreed that anything raised by the Section should first go before the branch.

Mr. M'LAUGHLIN said the Section had a perfect right to make its own decisions.

CAPT. CAMERON: Local decisions, not national.

Mr. M'LAUGHLIN: We have never bound anyone except our own Section. We never passed resolutions covering the whole country.

J. S. DUNBAR asked, if the majority of the Association was in favour of this proposed national agreement, was the Edinburgh Section going to stand out alone, or would it accept the majority vote of the Association?

Mr. M'LAUGHLIN said he personally would disregard entirely anything he was against, even if 99 per cent. of the Association were in favour of it.

The CHAIRMAN thought the minority must go by the majority vote.

Mr. DUNBAR said if the majority of the Association were in favour of a national agreement it was up to the General Council to see that the clauses in the Edinburgh agreement were discussed at the General Council, and the Edinburgh Section should instruct its delegates to bring any suggestions they had to make before the Council.

Edinburgh Agreement the Best

Mr. ALBIN said they could enter their dissent at the General Council, and even if 99 per cent. were in favour and Edinburgh against, they were not going to say "O.K. You can have your own way."

Mr. DUNBAR agreed that the Edinburgh agreement was about the best. They should endeavour to have the national agreement brought into line with the Edinburgh agreement.

Mr. DICKSON said he reported it to the branch, and as a matter of fact Mr. Bennell supported it.

East v. West?

Mr. M'LAUGHLIN said nearly every meeting in Glasgow now consisted of a diatribe against what had been done in Edinburgh. At last week's meeting, whether the Section's action had been constitutional or unconstitutional, instead of Glasgow saying, "You have a good agreement in Edinburgh and we must do something to help you keep it," all that was said was, "You had no damned right to write to London."

Mr. ALBIN said Mr. Bennell had made the point that this would not arise if they held their meeting before the branch meeting, and he was prepared to move at the annual meeting that there should be a quarterly meeting of the branch and monthly meetings of the sections, including Glasgow. After discussion the Executive agreed that this matter be raised at the February meeting of the branch. Was the Executive, Mr. Albin asked, to have the power to turn down anything done by any of the Sections?

Mr. M'LAUGHLIN said the Executive had power to accept or reject any decision by the Edinburgh Section, and even if they accepted it it had to come before the branch meeting. He had attended branch meetings for years, and the average attendance was about ten members, and anyone, knowing nothing about what they were talking about, could get up and say, "I move so and so," and that was the end of it.

Executive the Ruling Body

Mr. ALBIN said the idea was to make the Executive the ruling body for the whole of Scotland, not the branch. Although they jumped on Edinburgh a good deal in Glasgow, they generally got their point through the Executive. Was this, he asked, going to jeopardise Edinburgh's chance of becoming a branch?

Mr. DICKSON said he did not think so. If they became a branch they became a unit on their own.

Mr. ALBIN moved that they support Mr. Bennell's proposal regarding the meetings.

CAPT. CAMERON seconded, and this was agreed to.

Mr. DICKSON said it only held good as long as they were a part of the Scottish branch. Reverting to the proposed agreement, he said an overwhelming majority of the branches were in favour of it.

Mr. M'LAUGHLIN proposed that they approve of the agreement, provided there was incorporated in that agreement, so far as Edinburgh at any rate was concerned, the classification of halls embodied in the Edinburgh agreement.

CAPT. CAMERON asked if this national agreement would not come before branches and sections before it was finally agreed to?

Mr. DICKSON said it would not come before branches and sections until the negotiations had taken place in London. Then it would come before them for approval, and anything a section or branch wanted incorporated in it could be put forward by their delegate.

CAPT. CAMERON seconded Mr. M'Laughlin's motion, and it was agreed to.

Four Scottish Branches

Mr. M'LAUGHLIN said during his term of office as chairman of the Scottish branch, and seeing how things were going as far as attendance was concerned, he had it put through that for the future Scotland would be divided into four sections—Glasgow, Edinburgh, Dundee and Aberdeen—that Glasgow should hold monthly section meetings and that there should be quarterly meetings of the branch.

Unfortunately, he suggested holding them in the four districts, and as the first meeting was held at Aberdeen the idea had to be dropped. He still did not see why Glasgow members should not travel to Aberdeen if Aberdeen members were expected to travel to Glasgow. He thought the branch meetings should be held alternately in Glasgow and Edinburgh.

Mr. ALBIN: Glasgow members won't come through to Edinburgh. You may be sure of that.

Mr. DICKSON: Not only will Aberdeen members not travel to Glasgow, but Edinburgh members won't.

Mr. M'LAUGHLIN: Because it is a waste of time.

C

Edinburgh's Tribute to Sir W. Darling

AT last week's meeting of the Edinburgh section of the C.E.A., Mr. DICKSON, reporting on the meeting of the L.F. and P. Committee, referred to the question of Entertainment Tax, and said it was coming up for further consideration in the light of information which London had been able to obtain. The position was that the bulk of the halls were doing well, but there were certain halls, especially in the South of England, which were not doing well, and the consequence was that the incidence of the tax was striking them very hard.

It might strike any of them very hard, and that only showed that while they might not think it was of much consequence, still they had to keep watching how things were going.

A. M. ROBERTS asked if the reduction in some morning and matinée prices which Mr. Dickson had mentioned was not the thin end of the wedge.

Mr. M'LAUGHLIN: Of course it is. As soon as the circuits here feel the draught they will reduce prices.

Mr. DICKSON said whenever they began to see signs of things going back they could bring pressure to bear on the Chancellor

Thanks, Louis

JOSEPH PENN thought they should again record their thanks to Mr. Dickson for his faithful services as delegate to the General Council, especially in these days with the dangers of V1 and V2 bombs.

The CHAIRMAN thanked Mr. Penn for his suggestion. They were greatly indebted to Mr. Dickson

Luncheon to Sir William Darling

Mr. M'LAUGHLIN reported that the committee appointed to arrange a luncheon to Sir William and Lady Darling had seen Sir William, and he said he and Lady Darling would be very pleased to be their guests at luncheon. They had fixed the date for Friday, March 23, in the N.B. Station Hotel at 12.30 for 12.45.

Mr. DUNBAR added that they proposed to present Sir William with a memento in the form of a silver inkstand or a piece of antique silver. The members had arranged to defray the expense of that, but they would be glad to receive donations from other members.

Merchant Navy Effort

Mr. M'LAUGHLIN also reported on the proposed Cinema Sunday on behalf of the Merchant Navy. They had had no further word from the K.R.S., and they did not know when or if they would get the film. But since their last meeting he had attended the meeting of the Red Cross Committee in Glasgow, which was the committee making the effort for the Merchant Navy, and there would be a circular sent to all Scottish members, suggesting collections on the same lines as for the Red Cross Prisoners of War Fund.

The committee, however, had agreed in the case of Edinburgh, as Edinburgh desired to have a Cinema Sunday, that instead of taking up collections they should carry on with their Cinema Sunday, and any member could in addition, if he wished, take up collections. As Mr. Stewart was on the committee, the A.B.C. would probably take up collections. Members in areas other than Edinburgh could make their own decisions as to the form of their effort.

The K.R.S., Mr. M'Laughlin added, had turned down their application for the reason that they were not aware this was a national effort. They thought it was a purely sectional effort, and now efforts were being made to get the films supplied to them. Meantime all dates for Cinema Sunday had been cancelled.

The CHAIRMAN congratulated Mr. Dunbar on the success of his daughter on the London stage, about which they had all read with pleasure.

Gloria Jean and Kirby Grant in the Universal film I'LL REMEMBER APRIL (G.F.D)

Birch Defies Ulster S.O. Ban

Ran Charity Show Without Licence

THERE is some curiosity among exhibitors as to whether the Belfast Police Committee will take action against G. L. Birch, owner of the Royal Hippodrome, Belfast, for ignoring the conditions of his licence and opening on a Sunday.

He applied for permission to give a show in aid of the Belfast Railway Disaster Relief Fund which would benefit to the extent of the total proceeds. The Police Committee ruled that the application was out of order as Mr. Birch had not given a month's notice.

Not in the least daunted, Mr. Birch decided that permission o: no permission the show would go on, and it did.

Meantime the public is asking why kinemas are refused Sunday licences when other halls which only have six day licences are freely allowed to open all the year round.

This action by Mr. Birch will bring Sunday opening to a head in Belfast.

NORTHERN IRELAND'S NEW CHAIRMAN

Keen Fight for Committee

LOUIS HYMAN, J.P., of Belfast, was unanimously chosen as chairman of the Northern Ireland Branch of the C.E.A. at the annual meeting when there was a record attendance of members.

Eddie Bryans was elected vice-chairman—his opponent was Harry Shepherd—while George Lodge asked that his name be withdrawn owing to his having agreed to take up some more important duties in connection with the war effort. Johnny Quin, the hon. treasurer, was again re-elected unanimously.

For the Committee there were 15 candidates for seven seats, and the following were successful—T. H. Macdermott, Derek Finney, John Curran, Noel Donaghy, George Lodge, T. J. Furey and J. D. Russell. Noel Donaghy is the only newcomer to the committee; T. J. Furey retained his seat after a year's absence.

Chairman's Thanks

Returning thanks for the support given him during his year of office, B. Mc K. MOGUIGAN paid tribute to the help given him by his predecessor, T. H. Macdermott, L. Hyman, J. Quin and S. M. Goldstein, as well as the committee and members.

The branch had progressed since its inception, and they had reached a long way since the old days. Mr. Hyman, his successor, was just the type of man they needed, and in addition to considerable business experience, had great knowledge of negotiating with Government Departments and trade unions.

The New Chief

Mr. HYMAN, returning thanks for the honour conferred upon him, said he took office with the greatest possible pleasure. He ventured to say that in no other organisation was such friendliness to be found among business rivals. Bickering was unknown.

Mr. Mcguigan, with his great legal mind, had steered them through thorny paths. Their other two past-chairmen, Messrs. Macdermott and Russell, had also rendered great service to the Trade.

On behalf of the branch, he congratulated George Lodge upon receiving the M.B.E. in the New Year honours; that it was a fitting recognition of the great work he had done for the Home Guard and the war effort in general.

Acknowledging the congratulations Mr. LODGE said that he felt the selection was a lucky one. He had received great help in his work from the Association and those members who were his fellow-officers.

Conciliation

A request for a meeting of the Northern Ireland Joint Conciliation Board to discuss alleged interference with trade union activities and regarding was agreed to, but some members complained that the N.A.[illegible]K.E. was instructing its members to check takings at houses. They felt that this was not right and should cease. It was a simple matter to get the much-desired information by regular channels.

Regarding the catering agreement for café staffs, the meeting was of the opinion that as Ulster would shortly be having the report of its own catering commission, it would be best to await that report. In the meantime, those kinemas with cafés might care to meet to discuss the position.

M. of I. Films

The committee reported that the secretary had wired and written to the Films Division of the Ministry of Information protesting against the showing of "A Harbour Went to France" and "V1" before they had finished their runs in kinemas. The reply had been an undertaking that the films would now not be shown until they had completed all their kinema runs.

Small Exhibitors' Terms

Correspondence with the C.E.A. and K.R.S. on small exhibitors' terms was placed before the meeting, and Mr. BLOOMFIELD urged that it would be better if they had nothing to do with them, but banded together to make renters give them fair terms. If only a dozen exhibitors stuck together they could achieve this.

RAYMOND STROSS said that while he felt that much could be achieved by exhibitors sticking together on terms, the difficulty was that no sooner an agreement was entered into someone broke it. He was quite willing to fall into line with other exhibitors on booking, but there should be some penalty if anyone broke the agreement. The small exhibitors' terms in some situations could be of great value.

Gate-Crashers

The refusal of the Ministry of Finance for Northern Ireland to take action against a number of boys who had been caught trying to gain admission to the Windsor, Belfast, without paying for admission and thereby defrauding the revenue of entertainments tax was criticised, and it was agreed to write and ask the Ministry the reasons for its refusal. If the Ministry's inspectors had found the boys in the kinema without tickets they would have held the kinema responsible.

Londonderry Condition

The General Council's solicitor wrote to the branch stating that no local authority could insert the provision in a licence that children could not be admitted during school hours or at evening shows and [illegible] sting that Londonderry Corporation which had decided to do this, be informed that a provision was bad and [illegible] that such that action would be to contest such a decision. The secretary was instructed to write on the [illegible] suggested The question of petitions for supplies for members was referred to the incoming committee.

Post-War K[illegible]mas Planned

Plans for post-war [illegible]nding new kinemas in Belfast district are going ahead in the pro[illegible]e of Irish Cinema Theatres.

They are to build at [illegible] and have formed a new company, the Tivoli (Finaghy), Ltd., with capital of £10,000. First directors [illegible] two well-known personalities—J. Moore and Derek Finney. This will be the fourth new post-war hall they have planned and others are to be announced.

CIVIC TRIBUTE TO CURRAN CIRCUIT

Tribute to the public spirit of the Curran Circuit and its public spirit was paid at the annual staff dance of the Tonic, Bangor, County Down, by the Mayor, who attended with the Mayoress, James Curran, general manager, Mr. and Mrs. Fred Curran, and Miss V. Curran, W.R.N.S. Manager Frank Murray, who presided, paid tribute to the happy co-operation he received from the staff. D. McNeill, assistant manager, was M.C.

The Mayor said that Bangor owed a great deal to the existence of such a fine kinema as the Tonic, and the splendid service it rendered to the community. When the Bangor railway disaster occurred Mr. Curran at once 'phoned him on behalf of his directors, saying they were sending him £100 for the relief fund. That was a splendid send-off. "In fact," said the Mayor, "I feel that the Currans as citizens are a very valuable acquisition to Bangor."

He expressed the hope that the newsreels would soon be seen again on the Tonic screen.

James Curran said he would like to assure the Mayor that they were still trying to restore the newsreels to the Tonic screen. If his efforts did not succeed he would be at least able to prove to the Mayor that there was nothing more he could do about it as he and his directors were most anxious to give patrons this feature.

For Box-Office Figures — PAT KIRKWOOD!

Hugh

SINCLAIR

PAT KIR

Streak of lightning among West E St
to the Fighting Forces . . . nov he
pictures . . . Warner Bros. bring er
showmanship—the singing, dancin Pa
to the millions ai

Flight

WARNER BROS. - TEDDINGTON Production with MARIAN SPENCER • TAMARA DESNI • A. E. MATTHEWS • JEAN GILLIE

Sydney

HOWARD

KWOOD

Stars . . . radio's brightest flash
he new, dynamic personality of
er to the screen with red-fire
Pat Kirkwood and all she means
aiting for her!

m FOLLY

LESLIE BRADLEY · CHARLES GOLDNER Directed by HERBERT MASON

SOUND
EQUIPMENT

is installed in
many hundreds of cinemas
where the highest standard
of sound reproduction
is given and received
as a matter of course

BTH

Distributed by :—**SOUND EQUIPMENT LTD., 59, Shaftesbury Av., London, W.1.**

A3511/2C

Macclesfield Quota Conviction

S. and E. Lancs Discussion

AT last week's meeting of the S. and E. Lancs C.E.A. S. B. HIGGINBOTHAM (Macclesfield), whose company was recently fined £100 for a Quota Act offence at Macclesfield, submitted the following notice of motion:—

"That this branch appoint a solicitor or barrister, with retaining fee, for the use of members of the branch; the solicitor or barrister appointed to be one fully conversant with the kinema Trade; any member of the branch wishing his services to have same and to pay his fees."

He said that when he got into trouble with the Board of Trade he was left high and dry. He did not receive any support from the Association and was left to fight his own battle. Actually, he was "not guilty," but he was found guilty because he could not get anyone legally qualified to come along and plead his case to the magistrates.

As soon as he received the summons he wrote to the branch secretary, who replied he was afraid the C.E.A. would be unable to help. That reply shocked him. It was suggested he should explain to the Board of Trade why he had not fulfilled the quota.

A letter to Norman Hart explained there were four theatres controlled by the company in the town. One theatre showed 24 per cent. quota films, another 2 per cent., the third 12½ per cent., and the fourth, the smallest, 3 per cent. The average for the four theatres was 15 per cent.

Mr Higginbotham said he faced a bench of magistrates who did not understand anything of the kinema Trade. The Board of Trade solicitor brought a film Trade expert with him. The prosecution was in respect of the small theatre for which it was impossible to get films to enable him to comply with the quota, on economic terms. One film had been booked to him at £40 and he lost £27 on it.

"I wrote four or five letters to the Board of Trade," added Mr. Higginbotham, "and did not get a reply."

"Broke the Law"

The SECRETARY: We have to face the fact that Mr. Higginbotham broke the law. However bad the law, no action by us could help him, or we might have been regarded as an accessory after the fact.

Magistrate's Sympathy

"I as a magistrate, agree with much of what Mr. Higginbotham has said," exclaimed the CHAIRMAN. "If a solicitor or barrister knows his case, it causes the magistrates to sit up and think. Personally, he felt the penalty was 'savage.' Assistance should be available to the humblest member when he was confronted with difficulty."

Fight the Act

H. NEWBOULD said he had experience of 17 quota cases in which he has figured as a witness. "When you have broken the law, no matter what you do or say you are in for it," he said. "As long as the Act is on the Statute Book you can be summoned, fined and assumed to be a villain."

The subject was referred to the committee for consideration with a view to a report being presented at the next quarterly meeting.

Exclusive Representation

Exclusive Films, Ltd., and Key Films Distributors, Ltd., have appointed N. A. Allen, well known in the Industry, as their representative in Cardiff.

In Newcastle, Central Agency Films are carrying on as before.

Deanna Durbin and Robert Paige in Universal's Technicolor production CAN'T HELP SINGING, G.F.D release on April 2

MONTGOMERY GETS BRONZE STAR

"D" Day Award

For heroism during the "D" Day operations, Lieutenant Commander Robert Montgomery has received the United State Navy's Bronze Star Medal at San Pedro, California.

Montgomery was serving on a British destroyer at the time of the invasion, and the citation states that the award was for "unusual ability and coolness in line of duty during action in submarine infested waters" that he was cited for the medal. Now on inactive duty, the Metro-Goldwyn-Mayer actor will star in "They Were Expendable," dramatisation of W. L. White's recent best-seller.

REPORTED BREAK BETWEEN C.M.A. AND N.A.T.K.E.

Surprise Sprung at Leeds C.E.A. Meeting

THE announcement by Horace Masterman that the Cinema Managers' Association had undertaken to withdraw from the N.A.T.K.E. came as a surprise to the meeting of the Leeds branch last week. It was felt that this fact should be given emphasis in London. Claude H. Whincup presided.

It was, however pointed out that withdrawal from the N.A.T.K.E. did not necessarily mean withdrawal from the T.U.C.

One of the C.M.A. members present said they had been told that if they joined the new C.E.A. section they would belong to a trade union.

MR. SHAVERIN said that presented an anomalous position it objection remained to the C.M.A. because it remained affiliated with the T.U.C.

CHARLES METCALFE remarked that as travelling difficulties deterred many provincial delegates, there seemed a great chance of the London branch securing a majority for proposals which he thought were entirely wrong in that they represented a fundamental change in the principles of the association He thought the managers should be allowed to participate in a union if they wished, but he did not think the association should form it. They did not know whether managers wanted to be members of a sponsored organisation

MR. SHAVERIN agreed that the C.E.A. proposal was merely to counter the C.M.A. Any feeling the C.E.A. had about the Wages Bill should have led to contact with the association in being. He could not see any reason for not recognising the C.M.A. in the same way as they had done the N.A.T.K.E., and he felt that a round-the-table conference between the C.E.A. and C.M.A. was desirable. Managers did not want to be dictated to any more than the C.E.A. wanted Government control. The managers were against being controlled by their employers in the way suggested

MR. METCALFE said it would be an absurd position if, in the event of a staff dispute, the managers could just lay down the keys with the rest of them. The C.E.A. had a perfect right to say with whom they would negotiate just as the managers had a right to join the organisation they wanted to. If they cut adrift from the N.A.T.K.E. they should be welcomed.

H. MASTERMAN then pointed out that the C.M.A. had expressed willingness to withdraw from the N.A.T.K.E. He added that the C.E.A. suggestion—and he was well aware of its origin—had nothing to commend it.

The branch officials and delegates expressed surprise at Mr. Masterman's statement.

The Chairman (Mr. WHINCUP) thought Mr. Masterman might have touched on this during the discussion in London. He thought it should be ventilated.

DENNIS WALLS agreed it raised a point. He had inclined to the C.E.A. suggestion because of the understanding that the managers' section would be purely autonomous, as the managers would work it as they desired.

The CHAIRMAN said he thought many members of the G.P. Committee would be partial to the C.M.A. if it was apart from the N.A.T.K.E

No Break with T.U.C.

MR. SHAVERIN remarked that objection was taken at the last meeting with the Ministry of Labour that, even if they were no longer associated with the N.A.T.K.E. that did not represent a break with the T.U.C.

MR. STEPHEN referred to divided loyalties under the C.E.A. scheme, as managers might support one thing at their sections meeting, and have to vote differently at the C.E.A. branch meetings as the nominees of their employers.

MR. METCALFE said that under the new proposal branch members would only be able to attend meetings of the section which concerned them.

J. HALTON proposed and MR. GREENWOOD seconded a motion that the branch delegates be asked to oppose the formation of a new section of the C.E.A., and that Mr. Masterman be asked to put his point to the General Council.

MR. FREEDMAN asked if the real objection was not that the C.M.A. would still be affiliated with the T.U.C., who could order them to come out in sympathy with the N.A.T.K.E. in the event of drastic action by the latter body.

COMM. GUMMERSAL said that experience had taught him of the invidious position that would arise if managers were in the same union as the staff.

The proposed resolution was withdrawn when Mr. WALLS put forward that they should seek elucidation of the position in London.

The CHAIRMAN favoured this, as he thought they could rely upon their delegates to deal with the position as it arose.

Eagle-Lion Contracts

There were differences of opinion as to whether the covering letter, promising consideration in certain circumstances, as practised by Eagle-Lion, was binding in law. The General Secretary's view that any covering clause was part of the contract was challenged.

TIME TO TACKLE E.T.

Leeds also Criticises Slow Progress of Planning and Film Rental Discussions

The completion of 25 years as hon. secretary of the branch was mentioned by the chairman, C. H. Whincup, at the annual general meeting of the Leeds branch as a preface to Teddy Rush's review of the year's proceedings.

Mr. Rush referred to the fillip given to the year's activities by a new departure for the branch in a luncheon at which civic heads and municipal officials joined with the president and vice-president of the C.E.A. Dealing with association affairs he said Leeds had not been satisfied with the progress of the Planning Committee, nor with the Film Rental discussions, as rentals had increased with the shortage of films.

Local problems included action *re* damage and rowdyism in kinemas, and proceedings had been instituted and warning notices displayed. Complaints were still being made. Police co-operation was generally helpful. Domestic matters which had not developed were the efforts to follow the Sheffield plan for mobile projectionists. Interviews with the Man-Power Board *re* the projectionist problem had led to promises of every possible consideration. In connection with staff poaching, contact between the kinemas concerned was advised.

Commenting on the right step created by the Joint Committee of the C.E.A.-K.R.S., Mr. Rush referred to suggestions already made that this committee should be enlarged. He referred also to repeated raising of the bars question, and yet since complaints of this nature had been invited no communications had been made to him.

Mr. Rush was of the opinion that a lot of good would come from the Monopoly Report.

He thought that they should look ahead and tackle the Entertainments Tax. In many situations takings had dropped considerably. He also thought the quota figures were high, and in this connection reissues, to which they had had to turn prolifically, would soon be exhausted. He hoped that if and when television came along there would be some information as to the position of exhibitors.

Mr. Rush expressed his appreciation of the guiding influence of Claude Whincup during his three years of chairmanship, and to Charles P. Metcalfe for his general devotion to C.E.A. interests. He also welcomed the wise counsels of Dennis Walls, chairman of the Southern Midlands branch of the C.E.A..

Officials

The Leeds branch officials were re-elected *en bloc*, and Claude Whincup (chairman) and Harry Hopkins (vice-chairman) expressed thanks on behalf of themselves and remaining officers, delegates, trustees, committee, etc.

PROJECTIONISTS MAY BE DEMOBBED LAST

Portsmouth Speaks of Extortion in S.O. Contributions

CONCERN that after the war with Germany the War Office might consider projectionists a class of persons to be demobilised last, was expressed during a discussion at Portsmouth on the proposed scheme of operators' training. The possibility of there being too many operators was also mentioned. A. Levison presided.

The Secretary, ARTHUR DANIELS, stated that he had written to the Chief Education Officer for Portsmouth, explaining that in conjunction with the Ministry of Labour and other sections of the Industry, including the N.A.T.K.E., the Association had had under consideration the question of the training of disabled ex-Service men as projectionists in conjunction with technical colleges. An abbreviated theoretical course was suggested, as the two- or three-year course for the time being was no longer necessary for the Trade's purpose.

With the letter, he forwarded to Mr. Barnard the report of the special committee, together with the syllabus prepared, for his observations, at the same time pointing out that the flow of students would depend on release from the Army and the Civil Defence Forces. The idea at the moment was to create a foundation so that the course might be available at the opportune time.

In reply, the Education Officer said that he would like to assist in every way possible. One point on which he would like further information was, which parts of the syllabus of training were intended to be carried out in a technical college, and which parts in the kinemas? If a great deal of the work had to be taken in the college it would be necessary for them to have the loan of some apparatus which would be essentially of a commercial type. Could this be arranged?

He also asked whether it was suggested that there would be a continuous system of trainees or would one course be completed before another started? Owing to the difficulties of accommodation at the technical college, he was afraid they would have to insist on the second alternative.

The Secretary wrote to Mr. Fuller, asking for his advice, and was told that the theoretical part was intended to be carried out in the technical colleges. As soon as they knew that a technical college was willing to take up the matter the N.A.T.K.E. and themselves would meet and designate kinemas in which the practical work could be carried out.

Government Encourages

The letter went on to say that at the present time the C.E.A. were being pressed by the Ministry of Labour to get a training scheme in being, but the Ministry could not promise them any trainees. As soon as the war was over, of course, there would be trainees available.

In the meantime, there was a certain number of juniors with whom they did not come into contact, and the only way of getting into contact with them was for the education authority to indicate in its syllabus that it was undertaking this kind of training. This would be with the knowledge that in the present state of trade, which would continue for some considerable time, all trainees could be absorbed into good remunerative employment as soon as they had completed their training.

Slow Demob. Expected

Mr. Fuller added that there was a mistaken idea abroad that projectionists from the Forces were likely to return early and in large numbers. One of the things that needed to be envisaged was the fact that under the terms of an Army of Occupation, with no fraternisation, projectionists were quite likely to be a class of person that the War Office might want to part with last, and they might at a later stage offer very attractive inducements to these people to stay on for quite a time.

Therefore, the idea that there would be more projectionists than they would be able to absorb might have no relation to the facts that might be expected.

S. H. PARSONS said he understood that arrangements were being made to start the training of disabled ex-Service men in Brighton, and he suggested that the matter be allowed to stand over until they knew the result of the Brighton inquiries.

A Caution

F. B. B. BLAKE said he visualised that after the war they would be inundated with operators. The original members of their staffs who had gone into the Services would then be returning to the theatres, and they would also be asked to find jobs for those who had been trained since.

The branch decided to give the matter further consideration at the next meeting.

Planning

A letter was received from F. A. C. MAUNDER, the Portsmouth City Planning and Reconstruction Officer, stating that it was the intention of the City Council to establish a new housing estate at Paulsgrove, Cosham, to provide for the accommodation of a population of about eight thousand people, in addition to the existing population of Wymering and Portchester.

It was visualised that the area would be developed as a self-sufficient entity, and there would be a shopping centre of about sixty to seventy shops on the estate in a position to the east end of the existing racecourse. Mr. Maunder added that he would be glad to receive the views of the Association as to whether they considered it advisable to make provision in the scheme for a kinema. He also asked if he could be given a rough estimate of the size and type of building that would be erected if such a proposal were approved by the Council.

It was agreed that S. H. PARSONS and F. B. B. BLAKE should interview Mr. Maunder on the matter.

S.O. Extortion

The SECRETARY reported that he had written to the Town Clerk of Portsmouth expressing the concern of the branch at the increase of the Sunday opening contribution from £200 to £1,000, and asking the Council to reconsider this. He said members of the branch were aware that a notice to rescind this decision had been tabled, and that he presumed that in the meantime the amount of the contribution would remain in abeyance and that it would be in order for the kinemas to open as usual.

Only an acknowledgment had been received.

It was explained that the notice of motion was not reached at the meeting of the City Council on January 9, but would come up for consideration with adjourned business on February 13.

Later Closing

The SECRETARY reported that he had received an inquiry from J. M. Scott, the local Director of Entertainments, Publicity and Trading, as to why some kinemas in the city were not taking advantage of the provision of later transport.

CHARLES CLARKE added that the request that they should run their final programmes later meant that they must use more carbons, and eventually it was agreed that the Secretary should ask Head Office for advice on the matter.

Too Many Over-Long Films

"A Menace," Says S. and E. Lancs

DECLARING that films with a running time of about 100 minutes, plus news films and cartoons, were ideal for most theatres, Coun. W. Woolstencroft, who presided at the annual general meeting of the S. and E. Lancs branch on Friday, criticised the growing tendency to produce unduly long ones.

"Ever since 'Gone With the Wind,' from which the producer, Selznick, is reputed to have already netted a cool million pounds," he said, "other producers have had their eye on this target. There has been an increasing growth of longer films of awkward showing time, which strikes at the root of economic entertainment and which cannot be ignored."

Playing Into Circuit Hands

"That seems to be playing right into the hands of the circuits and big audience houses that give three hours' entertainment or even more. When you consider smaller town houses running twice a night, how is it possible to show such films as 'Bernadette,' 'Since You Went Away,' 'Wilson,' '30 Seconds Over Tokio,' unless you alter your policy to once nightly, with increased charges and extended playing time?

"This movement or tendency seems to be directed towards creating two sections of kinema entertainment—long-film theatres and double-feature houses. This Industry was created mainly for mass entertainment at cheap prices."

J. BREARLEY said that when a producer announced that he had made £1,000,000 from a film, it was only to be expected his competitors would want to produce a film of equal value.

Threat to Continuous Shows

"The Industry has been built up on the principle of providing cheap entertainment for the public. Depart from that and business will deteriorate," added Mr. Brearley. The small hall could not get an audience before 6.30 p.m., and people had to be out by 10 p.m.

One house a night meant increasing admission prices and higher tax payments. And there were people who could not pay increased tax. These over-long films would strengthen the position of the circuits against the small theatres.

W. H. ELLWOOD said that some of the directors of his company felt that these over-long films were not a proposition for a theatre like theirs, with continuous shows from 1.30 p.m.

Not Economic

Concerning the suggestion that the branch should pass a resolution of protest, J. MATHER thought it would be better for the item to be put on the agenda for the next quarterly meeting.

Don't Book Them

Mr. MILLER pointed out that the finest thing would be for exhibitors to decide not to show them and loyally to abide by their decision.

ARTHUR PEEL said the issue was related to the length of shows given at circuit theatres. Shows of three and three and a half hours were an encouragement.

Ninety Minutes' Pictures

A. WOOLF commented he did not see any signs of improvement in the quality of these over-long films, compared with the 90 minutes' picture.

W. W. LLOYD said that in the big town houses the long films had been proved "money-spinners." He questioned if the passing of a resolution would have any effect.

Quota Criticisms

In his report, the CHAIRMAN surveyed some of the principal subjects which have been engaging attention, including showing of 16-mm. entertainment films in clubs and institutions; barring clauses; wages questions; film quotas and the Monopoly Report.

He said he had had to do some most uncommercial things in order to comply with the quota. Although he would like the framework of the Quota Act to remain, the onerous conditions which made criminals of exhibitors ought not to be tolerated.

Ald. J. H. STANSFIELD complained of the discrimination in favour of the circuits by the renters in the booking of British films. It was an insult and a scandal that exhibitors should have to show films four or five years old, yet if a good new film came along it went without question to the circuits. If the Sherman Anti-Trust laws were put in operation in this country some people would be locked up and they would deserve it.

Independents' "Bloc"

The CHAIRMAN said he was a very loyal member of the C.E.A., but he felt that unless there was a strong independents' *bloc* in the organisation, little could be done.

Catering Wages Agreement

The SECRETARY reported that a meeting had been held of members who had catering interests to consider the draft of the proposed catering wages agreement. The sub-committee recommended that a protest should be made against the agreement in principle and that delegates should convey this decision to General Council. It was considered that the draft agreement was the thin end of the wedge to secure a national agreement to cover kinema employees.

Trouble from Word "Go"

W. H. ELLWOOD said it appeared the Manchester and Salford branch and the S. and E. Lancs branch had views in common, and other branches might come into line. The catering wages agreement would mean trouble for managements from the word "Go," and cause friction owing to differences in the respective wage rates of cafe and theatre staffs.

"If this agreement became operative it would mean war between the two sections of employees," said another member. It might be expected some would try to get sacked in one department in order to work in another.

The CHAIRMAN proposed and A. PEEL seconded a resolution affirming that while the branch was prepared to accept an agreement in general terms, the wages part must be left to the branches for discussion and final agreement. Agreed.

Election of Officers

CHAIRMAN, Coun. W. Woolstencroft and J. J. (Coun. J. C. Whitaker and J. McCracken withdrew their nominations); VICE-CHAIRMAN, Coun. J. C. Whitaker (J. J. McCracken and W. W. Lloyd withdrew their nominations); HON. TREASURER, H. [illegible] (W. H. Ellwood withdrew his nomination); TRUSTEES, J. Mather, A. P[illegible] and J. J. McCracken; AUDITORS, Lo[illegible] and Co.

COMMITTEE: W. Wools[illegible]croft, J. C. Whitaker, J. J. McCrack[illegible] H. Lyons, J. Mather, A. Peel, W. [illegible] Lloyd, H. Smith, W. Hodgson, W. H[illegible] Ellwood H. Hoyle and J. Brearley. M[illegible] *elected* H. Woolf, L. B. Fancourt, [illegible] and L. Lewis.

All the retiring delegates were re-elected *en bloc*.

No Circuit Seats

H. WOOLF suggested that the branch might reserve a place on the committee for a circuit representative. The committee was a good one, but its value might be enhanced if it were reinforced by the wisdom, knowledge and experience of one of the circuit representatives. The change might be made from next year.

The CHAIRMAN said it was possible to reserve a seat on the committee for any one. That was decided to democratically by ballot.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Cowboy and the Lady, The (Grand National)—American.	90 min. (U)	Gary Cooper, Merle Oberon, Patsy Kelly.	... Lavishly mounted cowboy romantic comedy. Story good, acting excellent. Appeal general.	Excellent popular reissue.
Cry of the Werewolf ... (Columbia)—American.	62 min. (A)	Nina Foch, ... Stephen Crane, Osa Massen.	... Highly coloured study in the supernatural. Story far-fetched, but thrills well exploited.	Support for tough situation. Hardly suitable for youngsters.
Double Exposure ... ... (Paramount)—American.	64 min. (A)	Chester Morris, Nancy Kelly, Philip Terry.	... Slick and amusing murder mystery comedy drama. Teamwork resourceful, direction neat and climax exciting.	Reliable support for most halls. Should not harm youngsters.
Doughgirls, The ... ... (Warner)—American.	100 min. (A)	Ann Sheridan, Alexis Smith, Jack Carson.	... Dizzy, verbally exuberant farcical comedy. Story slight but bright, verbal cracks snappy, staging and wardrobe excellent.	Very good comedy booking. No harm to youngsters.
Guest in the House ... (United Artists)—American.	119 min. (A)	Anne Baxter, Ruth Warwick, Ralph Bellamy.	... Polished, if slightly protracted study of a mischief maker. Acting, staging and direction good.	Very good general booking. Hardly suitable for youngsters.
I'll Remember April ... (G.F.D.-Universal)—American.	64 min. (A)	Gloria Jean, ... Kirby Grant, Edward S. Brophy.	... Romantic comedy crime melodrama. Basic plot ingenious, and cast and staging adequate.	Reliable support for the "populars." Nothing to harm juveniles.
Machine Gun Mama ... (Pathe)—American.	60 min. (U)	Armida, ... El Brendel, Wallace Ford.	... Crazy comedy drama with a Mexican carnival show setting and a friendly elephant. Story poor, elephant good.	Very moderate second. May please the kids.
*Man from Morocco, The (Pathe)—British.	115 min. (A)	Anton Walbrook, Margarette Scott, Reginald Tate.	Spectacular romantic adventure melodrama. Story exciting, acting good. Star values box office.	Very good popular booking. Should not harm youngsters
Maytime ... ... (M-G-M)—American	131 min. (U)	Jeanette Macdonald, Nelson Eddy.	Spectacular musical, brilliantly produced, with music and song to suit all tastes.	Excellent general booking.
My Pal Wolf ... ... (RKO-Radio)—American.	75 min. (U)	Sharyn Moffett, Charles Arnt, Grey Shadow.	... Happy, smiling juvenile-cum-canine comedy drama. Young star and dog very good.	Very good popular booking. Great for youngsters.
Night of Adventure, A ... (RKO-Radio)—American.	64 min. (A)	Tom Conway, Audrey Long, Edward Brophy.	... Lavishly mounted marital comedy melodrama with gangster asides and a big trial climax.	Good average support. Should not harm youngsters.
Raiders of the Border ... (Pathe)—American.	56 min. (U)	Johnny Mack Brown, Raymond Hatton, Ellen Hall.	Fast moving pocket outdoor romantic comedy melodrama. Story adequate, staging picturesque.	Reliable western support for industrial audiences and youngsters.
Rocket Ship ... ... (G.F.D.-Universal).	82 min. (A)	Buster Crabbe, Jean Rogers, Chas. Middleton.	... Fantastic adventure melodrama on exploits of a rocket ship on the planet Mars.	Second solely for the sticks. Nothing to harm youngsters.
Thin Man Goes Home, The (M-G-M)—American.	100 min. (A)	William Powell, Myrna Loy, Gloria de Haven.	... Smooth, amusing and exciting murder mystery comedy melodrama with the attractive "Thin Man" label.	Excellent general booking. Nothing to harm youngsters.
To Have and Have Not ... (Warner)—American.	99 min. (A)	Humphrey Bogart, Laureen Bacall, Walter Brennan.	... Full-blooded melodrama on Hemingway's best seller. Story gripping, and new star's debut sensational.	Excellent general booking. Hardly for youngsters.
Winged Victory ... ... (20th Century-Fox)—American.	114 min. (U)	Lon McCallister, Jeanne Crain, Edmond O'Brien.	... Spectacular aerial melodrama made with co-operation of the U.S.A.A.F. Detail very good, but tale conventional.	Good average booking. Great for youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

To Have and Have Not

Warner. American (A). Directed by Howard Hawks. Featuring Humphrey Bogart, Laureen Bacall and Walter Brennan. 8,950 feet. Release not fixed.

FULL-BLOODED romantic melodrama, based on Ernest Hemingway's best-seller of gun-play and intrigue on Martinique, Vichy-controlled island in the West Indies, telling how a tough young American and a glamorous adventuress meet, fall in love, and, in furthering their own happiness, give substantial aid to the Free French. The virile, colourful and intriguing play, directed with imagination and showmanship by Howard Hawks, is exceedingly well cast and enjoys convincing and exciting atmosphere. A thrill for feminine fans, as well as for all men, it is worthy to be bracketed with "Casablanca." Excellent general booking, a popular box-office certainty.

Story.—Morgan, tough young skipper of a cabin boat operating from Vichy-controlled Martinique, and his alcoholic buddy, Eddie, are engaged by Mr. Johnson for a fishing trip. Mr. Johnson is not able to pay Morgan off at the end of the assignment, but promises to have the money ready the next day. Morgan repairs to the local café, and, while drinking, sees Marie, a glamorous young lady, relieve Johnson of his wallet. He follows her to her room and on examining the wallet discovers substantial travellers' cheques and a ticket for the early morning 'plane.

Morgan determines to have a showdown, but just as he accuses Johnson there is a flare-up between the Vichy police and the Free French and Johnson is accidentally shot dead. The police arrest Morgan, but let him go after impounding Johnson's wallet.

Marie's face, or rather figure, is her fortune, and adversity brings her and Morgan even closer together. Later, Morgan agrees to pick up Paul de Bursac, a leader of the Free French, and his wife, Helene, from a near-by island. He does, but De Bursac is wounded and the police get on their trail. Morgan shakes them off, but the incident causes Marie to become jealous of Helene. The authorities then hold Eddie, but in the final showdown Morgan frees Eddie and makes off with Marie.

Acting.—Laureen Bacall has a fascinating husky voice, a sultry smile, a good figure and a natural flair for acting. As Marie she's terrific from the word go. Humphrey Bogart is in his element as Morgan, Walter Brennan turns in a clever cameo as alcoholic Eddie, and Hoagy Carmichael, another newcomer, is excellent as a café pianist.

Production.—The tale, true to tradition gives the hero and the heroine the final break in the war against Vichy hirelings, but before it does so, intrigue, dark dealings and romance have the devil's own fling. It's life in the raw all right—the dialogue is as tough as the characterisation and acting—but its many spectacular and arresting highlights are cunningly amplified and mellowed by masterly detail.

The staging, or rather atmosphere, is brilliant. Throw in a catchy theme song, big title and star values and Laureen Bacall—we've not seen the last of her—and the complete set-up is box-office adventure fiction. Make no mistake, it will do a "Casablanca."

Points of Appeal.—Intriguing and exciting story, sensational début of Laureen Bacall, resourceful and showmanlike direction, excellent atmosphere, big thrills, smart dialogue, strong feminine angle, suspenseful climax and box-office star, title and author values.

Continued on page 20

Continued from page 19

The Thin Man Goes Home

M-G-M. American (A). Directed by Richard Thorpe. Featuring William Powell, Myrna Loy and Gloria de Haven. 9,032 *feet. Release March* 5, 1945.

SMOOTH, amusing and exciting murder mystery comedy melodrama carrying the attractive and welcome "Thin Man" label, showing how that gay, carefree private sleuth, Nick Charles, and his smart and provocative wife, Nora, unravel a baffling and intriguing "who dunnit" in Nick's home town. The neat plot is not hurriedly developed, but thanks to the incomparable and inimitable teamwork of the co-stars, the main action remains merry and bright until the stage is set for the exciting showdown. The climax is a corker. Definitely a class job and a cinch for popular and family audiences. Excellent general booking.

Story.—Nick Charles, a suave and witty private detective, and his attractive wife, Nora, decide to visit Nick's home town. They and their dog, Asta, are given a warm welcome by Mrs. Charles, Nick's mother, but Dr. Charles, Nick's father, has never quite forgiven Nick for forsaking medicine for criminology and is more matter-of-fact. Shortly after their arrival, Peter Berton, a youth employed in a local aircraft factory, is shot dead on Dr. Charles' doorstep. Nick is pushed on to the case and hopes to impress his father by solving it. Nora determines to help her husband, but her methods are, to say the least, unorthodox.

Before long, Nick discovers a plot to steal the plans of a new propeller, but his investigations are complicated by a second murder, that of Crazy Mary, a local hag who turns out to be the first victim's mother. There are many suspects, but with Nora and Asta's aid, Nick finally traps the killer. His good work is loudly applauded by his "old man," who now readily acknowledges that his son is in a worthwhile profession.

Acting.—Myrna Loy is an attractive, tantalising and delightfully feminine Nora, and William Powell is at his gay, immaculate best as Nick. The lay-off has done the team good. What is more, the supporting players—Lucille Watson, Gloria de Haven, Ann Revere, Harry Davenport, Donald Meek, Lloyd Corrigan and Edward Brophy—are worthy of the stars.

Production.—To begin with, the story is good "who dunnit," and the delightful acting of the featured players, engaging and friendly antics of Asta, the dog, witty dialogue, deft directorial and piquant marital touches, warm and friendly detail, refreshing small-town atmosphere and perfectly timed climax make it doubly amusing, intriguing and exciting. "Thin Man" at its best, it is an infallible money-spinner for the popular box office.

Points of Appeal.—Ingenious story, grand teamwork by William Powell and Myrna Loy, good supporting cast, snappy direction, exciting climax, subtle feminine and family angle and box-office title and stars.

Machine Gun Mama

Pathé. American (U). Directed by Harold M. Young. Featuring Armida, El Brendel and Wallace Ford. 5,490 *feet. Release not fixed.*

CRAZY comedy drama, with a Mexican carnival show setting, covering the queer adventures and misadventures of a Broadway truck driver and his buddy while under contract to deliver a friendly elephant to a big city. The fooling is reinforced with romance and gangster asides, but it is all too vague and slapdash to make sense, let alone jolly, thrilling or original light entertainment. The best part about it is its title, and that's phoney. Very moderate second.

Story.—Olie Swenson, a Swede, and Johnny O'Reilley, an Irish youth, have their homes in Brooklyn, but their immediate task is to cart Bunny, a friendly elephant, across country. Their truck breaks down in Mexico at a spot near Cordova's carnival show, and Rita, Cordova's volatile and attractive daughter, makes them welcome.

Eventually, they sell Bunny to the owner of a flea circus side show, but a gangster who wants to get Cordova's outfit cheaply starts pulling fast ones when it is obvious that Bunny will put Cordova's show on its feet. Unfortunately for the gangsters, they underestimate Olie and Johnny and soon get their just deserts. There is romance between Johnny and Rita at the fade-out.

Acting.—Armida is an excitable but not very talented Rita, and El Brendel and Wallace Ford have a heartbreaking job trying to raise laughs as Olie and Johnny. Apart from Jack La Rue, who never fails in gangster rôles, the best performance comes from elephant Bunny.

Production.—The picture has quite a good title, but unhappily, its wares do not live up to its attractive label. The action in and around the circus is both vague and lacking in wit, while the gangster rough-stuff is just a laboured afterthought. True, the elephant is an entertainment in herself, but who wants an hour-long animal act? Nobody we know! We'll leave it at that.

Points of Appeal.—Title, colourful settings and handy footage.

Raiders of the Border

Pathé. American (U). Directed by John P. McCarthy. Featuring Johnny Mack Brown, Raymond Hatton and Ellen Hall. 5,040 *feet. Release not fixed.*

FAST-MOVING pocket outdoor romantic comedy drama, set near the Mexican border, describing the successful tactics employed by two U.S. Marshals to trap rustlers and receivers and smugglers of stolen jewellery. The story is slightly more ingenious than usual, and both the stars and the supporting players make the most of the opportunities it affords. The scenery and teamwork are good, too. Reliable Western support for industrial and juvenile audiences.

Story.—McGhee, tough owner of a saloon, is the secret head of a rustling gang as well as an associate of Harsh, a maker of pottery, who uses his wares to conceal and carry the proceeds of Mexican jewel robberies. Bonita, attractive proprietress of a trading post, is the innocent go-between. Nevada, a dashing young U.S. marshal, and Sandy, a wily veteran, are sent by the authorities to investigate. They soon become suspicious of McGee, but Harsh is less easy to trap. However, they get their men in the end, and, at the same time, prevent Joe, Bonita's ranchowner fiancé, from losing his all.

Acting.—Johnny Mack Brown is a forthright Nevada, Raymond Hatton registers in contrast as Sandy, Ellen Hall is adequate as Bonita, and Edmund Cobbe and Raphael Bennett make a couple of good villains.

Production.—The story gets away to a good start, and, by making the most of the pottery ruse to dispose of stolen jewellery, effectively tempers conventional rough-stuff with humour and surprise. Pictorially and photographically, it is well up to standard.

Points of Appeal.—Straightforward plot, vigorous and versatile teamwork, fast action, neat comedy relief and picturesque settings.

Double Exposure

Paramount. American (A). Directed by William Berke. Featuring Chester Morris, Nancy Kelly and Philip Terry. 5,718 *feet. Release not fixed.*

SLICK and amusing murder mystery comedy drama covering the hectic apprenticeship of an attractive girl photographer who gets a job on a go-ahead New York magazine with phoney credentials and finishes up by being implicated in a sensational murder. The extravagant happenings are treated in a light-hearted manner until the last two reels, and its sense of humour, coupled with a tense, well-timed climax, sees it through. It's good mass entertainment. Reliable support.

Story.—Pat Marvin, a pretty small-town photographer, hits the front page with a photograph Ben Scribner, her boy friend, fakes. Larry Burke, editor of *Flick*, a New York magazine, immediately signs her up. she proves her worth by taking exclusive photographs of Dolores, sixth wife of Sonny Tucker, a millionaire playboy, but soon has the susceptible Sonny at her heels. Larry is also [illegible] Pat, and to keep him quiet she says that Ben, who has followed her to New York, is her brother. Later, Pat and Ben take a series of faked crime pictures in Sonny's flat. Shortly afterwards Dolores is found murdered in the flat and Pat is arrested. Meanwhile, Larry sends rival Ben on a convoy assignment and the sparks fly before Pat is luckily cleared.

Acting.—Nancy Kelly is an attractive and spirited Pat, Chester Morris is a virile Larry, and Philip Terry and Charles Arnt do their stuff as Ben and Sonny.

Production. — The first half of the action amusingly illustrates Larry and Ben's rivalry for Pat, while the second plunges into robust crime fiction. The two together make diverting, if fabulous, comedy mystery fare. Technically it is first-class. The title's good, too.

Points of Appeal.—Neat story, good comedy asides, suspenseful climax, versatile team, good staging, handy footage and catchy title.

Winged Victory

Twentieth Century-Fox. American (U). Directed by George Cukor. Featuring Lon McCallister, Jeanne Crain and Edmond O'Brien. 10,269 *feet. Release not fixed.*

SPECTACULAR aerial melodrama, made with the full co-operation of the U.S. Army Air Forces, closely following the careers of six enthusiastic rookies. The detail and characterisation—the principal male players are actual servicemen—are very good but the tale itself sticks rigidly to tradition. The fact that it is the last (we hope) and not the first of a long line of similar epics is a possible box-office handicap. Nevertheless, credit must be given where credit is due. At least, it's a forthright example of its now time-honoured type. It'll thrill the kids all right. Good average booking.

Story.—Pinky Scariano, an exuberant young barber; Frankie Davis, a shy chemist; Alan Ross, a conscientious bank clerk; Irving Miller, a breezy guy from Brooklyn; Bobby Grills, a quiet lad from Oregon; and Dave Anderson, a youth from Texas, join the U.S. Army Air Force at the same time and become buddies. Miller has a wife and son, and Frankie gets spliced shortly after enlisting. They all make the grade except Pinky, who is sent to another unit. Then comes night-flying exercises, and, unhappily, Frankie is killed. His wife is "expecting."

Graduation for the others follows, and, after receiving their commissions and wings, the boys are posted. Ross and Miller are the co-pilots of a ship they name "Winged Victory," and Pinky, now a sergeant, joins them as gunner. They spend Christmas at a Pacific flying station, but the festivities are interrupted by a surprise enemy attack. Pinky is wounded, but Ross and Miller get their ship safely back. Ross then learns that his wife has had a baby, and the new [illegible] strengthen his resolution to fight to the bitter end.

Acting.—Don Taylor is Pinky, Lon McCallister is Frankie, Mark Dan[illegible] is Ross, Edmond O'Brien is Miller, Barry Nelson is Bobby Grills, and Rune Hul[illegible] is Anderson, and all are serving men. They turn in first-class performances. Jeanne Crain and Jane Ball are the most pro[illegible]ent female members of the cast, and th[illegible] too, meet every emotional demand.

Production. — The actual [illegible]ining and flying sequences—the full and [illegible]iting curriculum is meticulously follow[illegible] are neatly interspersed with tender touc[illegible] of romance and whoopee, and the whol[illegible]rms an interesting, if not inspired or [illegible]nal, pattern It definitely makes its mar[illegible] although a familiar one, as dramatic do[illegible]entary, but should have preceded and [illegible]ot followed "Thirty Seconds Over Tokio." [illegible]wo of a kind on top of each other that m[illegible] so few concessions to the feminine fan [illegible] a bit of a strain on the universal [illegible]-office. Its strongest appeal is obviously [illegible] patriotism. smooth alternation of laughs an[illegible] thrills, pains taking and authentic detail a[illegible] good title.

Continued on page 29

PATHE PICTURES LTD.

pre ents

ANTON WALBR

in an Associated British Production

e MAN FROM MO

with

MARGARETTA SCO

Reginald TATE *Peter* SINCL

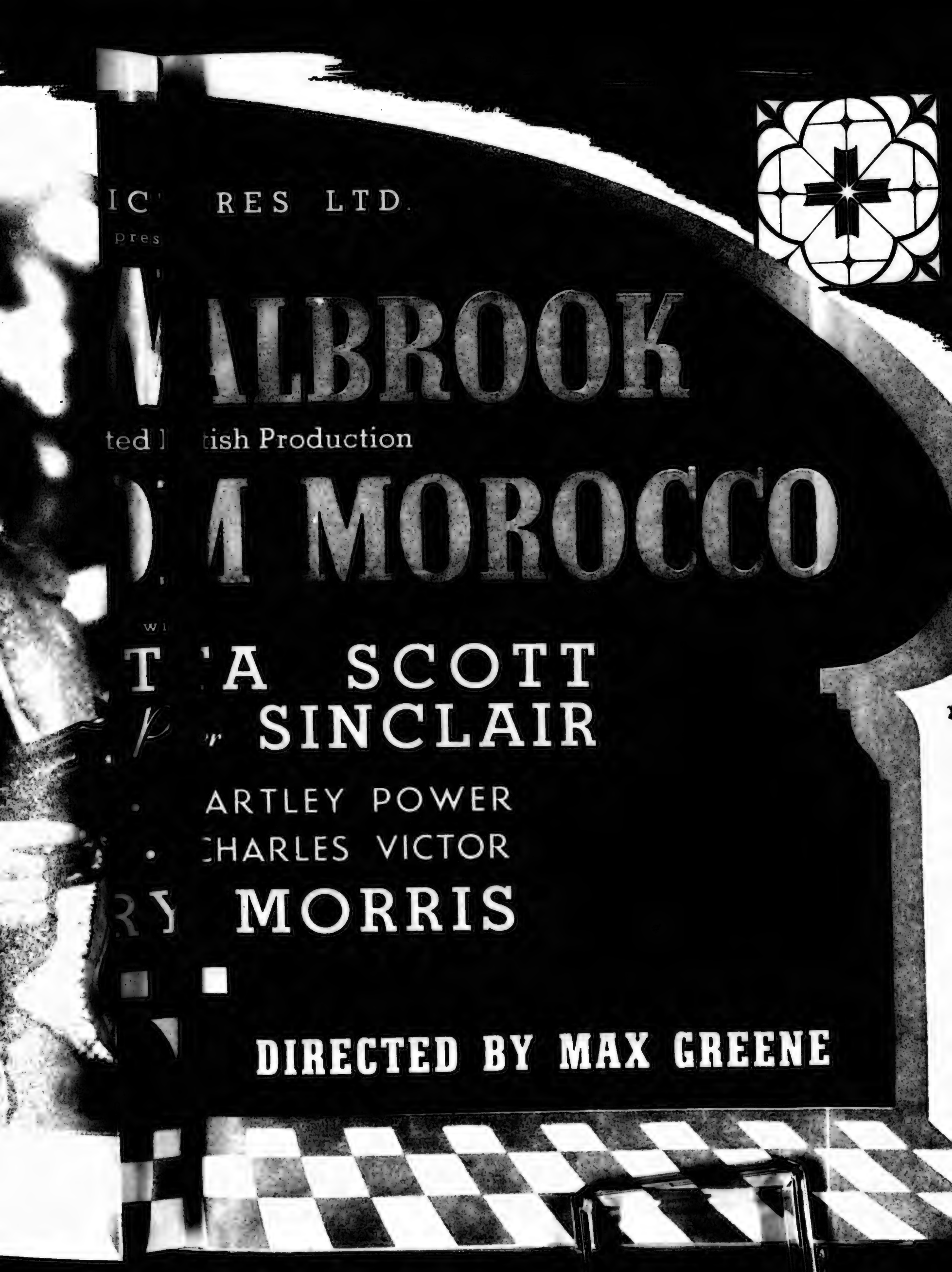
DAVID HORNE • HARTLEY POW

SYBILLA BINDER • CHARLES VICTO

and MAR MORRI

ODUCED BY WARWICK WARD

DIRECTED


IC RES LTD.
pres
ALBROOK
ted] tish Production
D 4 MOROCCO
T A SCOTT
SINCLAIR
ARTLEY POWER
CHARLES VICTOR
RY MORRIS
DIRECTED BY MAX GREENE

Provincial Presentations

MANCHESTER	Oxford St. P.H.	Feb. 2nd.	10.45
LIVERPOOL	Forum	Feb. 6th.	10.45
BIRMINGHAM	Forum	Feb. 7th.	10.30
CARDIFF	Olympia	Feb. 7th.	11.00
GLASGOW	Regal	Feb. 7th.	10.50
NEWCASTLE	Haymarket	Feb. 7th.	10.45
SHEFFIELD	Regent	Feb. 9th.	10.30
LEEDS	Ritz	Feb. 13th.	10.30

WORLD DISTRIBUTION
PATHE PICTURES LTD

Continued from page 20

The Man from Morocco

Pathé. British (A). Directed by Max Greene. Featuring Anton Walbrook, Margaretta Scott and Reginald Tate. 10,350 feet. Release not fixed.

SPECTACULAR, impressively photographed adventure melodrama telling how the leader of brave, if bedraggled, remnants of the International Brigade, fighting in Spain, makes his escape from the Fascists and Vichy French, furthers the cause of the Allies, both in London and Morocco, and, at the same time, finds true romance. The opening is both pedestrian and platitudinous, but an exciting last hour, crammed with tough desert fighting and political intrigue, redeems the whole and puts it well in the popular box-office running. Incidentally, its title and, more especially, its star values are well nigh infallible. Very good popular booking.

Story.—Karel Langer, a Czecho Slovakian sculptor with a studio in Knightsbridge, becomes a leader of the International Brigade, fighting Fascism in Spain. Eventually, he and his unit are forced to cross the border into France, but during their retreat Karel meets and falls in love with Manuela de Roya, an aristocratic sympathiser. In France, Karel and his men are bullied by the Vichy Commandant, Captain Ricardi, and when Manuela later secures a permit for Karel's release, Ricardi holds it up.

Karel is sent, together with his comrades, to Morocco and forced to work on the desert railway. Subsequently, Karel meets a French patriot and worms his way back to London with the secret list of those working for the Free French. Karel finds Manuela in his studio, but Ricardi and his associates get up to their tricks and Manuela marries Ricardi rather than let the list fall into the wrong hands. Her act is at first misinterpreted by Karel, but after he returns to Morocco and releases his comrades. Ricardi gets his just deserts and the truth comes out.

Acting. — Anton Walbrook is inclined to hang on his words, but otherwise gives a sincere and vital performance as Karel, and Margaretta Scott meets all emotional demands as Manuela. Reginald Tate is the best of the rest, and very nearly the best of all as Ricardi. Mary Morris, Peter Sinclair, David Horne and Hartley Power head a sound supporting cast.

Production.—The political side of the story is somewhat ponderously expressed in a number of clichés at the start, but once the tale switches to Morocco rousing and daring deeds are substituted for words. Action then alternates between London and the desert, and the many exciting twists and well-timed thrills are set in colourful and elaborate atmosphere. Its robust blend of romance, espionage and stark villainy should thrill both sexes, even if it is occasionally tinged with theatricality and somewhat loosely packed. Anyway, its big title and star values turn a possible gamble into a near certainty. Anton (Dangerous Moonlight) Walbrook is the formidable ace up its sleeve.

Points of Appeal.—Topical and exciting tale, evergreen romantic vicissitudes, good characterisation, elaborate technical presentation, outstanding photography, intriguing title and Anton Walbrook.

Guest in the House

United Artists. American (A). Directed by John Brahm. Featuring Anne Baxter, Ruth Warwick and Ralph Bellamy. 10,888 feet. Release not fixed.

POLISHED, if slightly protracted, psychological drama describing the subtle tactics employed by a seductive paranoiac, a siren with a violent persecution complex, to wreck the marriage of a couple who had given her harbour. The characterisation is very good, the detail is excellent and the camera work much above the average. Intelligent acting and artistic presentation enable the hectic plot to survive a theatrical opening, a few laboured twists and a hurried and conventional climax. It should hold and intrigue all women and most men. In less elaborate forms, it always has. Very good general booking.

Story.—Doug Proctor, a commercial artist, Ann, his attractive wife, and Lee, his small daughter, live happily in a picturesque house by the sea. Doug's young doctor brother, Dan, falls in love with Evelyn, a beautiful young woman who nurses ugly inhibitions, and Ann and Doug invite her to stay with them. Aunt Martha, the Proctors' spinster aunt, Ernest, an old friend, and Miriam, Doug's alluring model, join in the welcome to Evelyn, but from the first it is obvious that she is going to be difficult.

Before long, Evelyn becomes infatuated with Doug and subtly plans to further her own evil ends by hinting at an affair between Doug and Miriam. Hilda and John, cook and handyman, are the first to think the worst, then Lee, and finally, Ann. Fortunately Doug, in spite of his Bohemian habits, is faithful to Ann, and before irreparable harm is done Evelyn comes to a violent end.

Acting.—Anne Baxter is thoroughly convincing as the inhibited Evelyn, who, incidentally, always puts on a gramophone record of "Liebestraum" before embarking on evil; Ruth Warwick gives an entirely satisfying performance as Ann, and Marie McDonald is a pert, high spirited and clean-minded Miriam. All three are of pin-up standard. Ralph Bellamy also registers as Doug. Others worthy of mention are Aline MacMahon, Jerome Cowan, Percy Kilbride, Margaret Hamilton and juvenile Connie Laird.

Production.—The story is inclined to ramble a bit, but, although protracted and, towards the finish, a trifle novelettish, it promotes much good drama and byplay through its neat and purposeful interchange of characters.

There is no denying its feminine appeal or its moral values. Its hold on the male picturegoer may, perhaps, be less certain and secure, but we can't see them walking out on the combined glamour of Anne Baxter, Ruth Warwick and Marie McDonald. The casting director deserves the Academy Award. The cameraman must be applauded, too.

Points of Appeal.—Intriguing story, very good characterisation and detail, strong feminine angle, provocative title, very good photography and star values.

The Doughgirls

Warner. American (A). Directed by James V. Kern. Featuring Ann Sheridan, Alexis Smith and Jack Carson. 9,105 feet. Release not fixed.

DIZZY, verbally exuberant farcical comedy describing the plight of a covey of attractive young wives, who, while cooped up in the bridal suite of a fashionable hotel in crowded war-time Washington, slowly discover that their respective marriage knots are far from securely tied. The teamwork is very good—the three leading ladies are of pin-up standard—the dialogue crackles and the staging is first-class, but the laughs could have been more tightly compressed and packed. It is the cast and cracks rather than the story that qualifies the film for top billing. Very good comedy booking, particularly for feminine fans.

Story.—Vivian, pretty but dumb ex-show-girl, and Arthur Halstead, aide to Slade, a Government administrator, marry in the country and then arrange to take over the bridal suite of a fashionable hotel in Washington. Edna, one of Vivian's former dancing partners, and her husband, Julian, are the present occupants, and Edna persuades Vivian to let them stay. Later, Nan, another of the old dance team, moves and digs herself in while waiting for Tom Dillon, her "intended," to recover from measles. To save time and trouble she poses as a married woman, Natalia, a Russian woman sniper, adds to their numbers, and to the anger of Arthur, who, quite naturally, seeks privacy.

During the hubbub it is later revealed that Vivian's and Arthur's marriage was a phoney one and that Julian is still tied to his first wife. To make matters worse, the girls are chased by Slade, the F.B.I., an eccentric war correspondent and a number of frenzied room-seekers, but all the extravagant problems are solved in the distant end.

Acting.—Ann Sheridan, Alexis Smith and Jane Wyman are well cast and score in contrast as Edna, Nan and Vivian, Eve Arden has her moments as Natalia, and Jack Carson and Charles Ruggles pull their weight as Arthur and Slade. Irene Manning, Alan Mowbray, John Ridgeley and Craig Stevens are the best of the rest.

Production.—The story quickly slips into top gear, and, with three ravishing and rampant girls at the wheel, covers half its considerable running time at a riotous bat. The last laps are a trifle less furious—there is a tendency to repeat the bright initial gags, but happily the girls get their second wind in the straight, even if the frivolous tale falters. Their looks, clothes and cracks alone furnish good entertainment and money's worth. It is a certain laughter maker of and for the fair sex. It'll tickle the boys, too.

Points of Appeal.—Slight, but amusing and topical story, very good teamwork by girl stars, smart dialogue, expensive wardrobe, crazy climax, strong feminine angle and big star and title values.

I'll Remember April

General F.D. - Universal. American (A). Directed by Harold Young. Featuring Gloria Jean, Kirby Grant and Edward S. Brophy. 5,787 feet. Release not fixed.

ROMANTIC comedy crime melodrama, interspersed with variety, recounting the circumstances which lead to the acquittal of an elderly man charged with murder, and the successful radio début of his pretty and talented young daughter. The action alternates somewhat violently between crime and cabaret, but showmanlike direction and resourceful teamwork effectively insulate the shocks. The colourful hotch-potch should register with the industrial masses and family. Reliable support for the "populars."

Story.—Henry Childs, a crooked financier, calls a meeting of his directors and tells them that he has lost their money. He then asks them for, and is given, 30 days to find a way out. The unpleasant news causes Mr. Garfield, an elderly creditor, to have a heart attack, and his daughter April is hurriedly brought back from a finishing school. She soon discovers that her father is broke and sets out to get a job on the radio. Dave Ball, a resourceful commentator and talent scout for Polo Cigarettes, hears April sing and is impressed, but fails to get her name. Winchester, representative of Colonial Cigarettes, a rival set-up, does, and immediately hi-jacks her.

Shadow, Dave's henchman, gets April back, but during the second meeting of Childs and his creditors, Childs is murdered and Garfield is accused of the crime. Winchester promises to find the real killer, provided he can have April on his programme, and Dave reluctantly agrees. Winchester then re-enacts the crime and spectacularly reveals the culprit, but, needless to say, he does not get April!

Acting.—Gloria Jean acts naturally and sings pleasantly as April. Kirby Grant, who also sings, and Milburn Stone make the most of the radio rivalry as Dave and Winchester, and Edward S. Brophy gets welcome laughs as Shadow. Samuel S. Hinds heads a worthwhile supporting cast as Garfield.

Production.—The opening is dramatically effective, the cabaret and night-club intermission has good talent and tunes, and the climax is tense and showmanlike, but the switch from the serious to the comic and *vice-versa* is a trifle jerky. Otherwise, there is little fault to find with the entertainment, the sturdy keynote of which is variety. Technically, it is first class.

Points of Appeal.—Ingenious crime plot, versatile cast, resourceful direction, tuneful numbers and handy footage.

Continued on page 30

Continued from page 29

My Pal, Wolf

RKO-Radio. American (U). Directed by Alfred Werker. Featuring Sharyn Moffett, Charles Arnt and Grey Shadow. 6,742 feet. Release not fixed.

HAPPY, smiling, disarmingly ingenuous juvenile-cum-canine comedy drama, telling how a poor little rich girl's tender love and friendship for a stray Alsation finally leads her pleasure-seeking parents to take their domestic responsibilities more seriously. The artless mixture of tears, laughter and barks is exceptionally well handled by Sharyn Moffett, an engaging and completely unaffected youngster, and Grey Shadow, a friendly Alsatian, and is certain to get over with family, industrial and juvenile audiences. Very good popular booking.

Story.—Mr. and Mrs. Anstey, a wealthy business couple, are too busy to look after Gretchen, their seven-year-old daughter, and she turns to Wolf, a friendly Alsatian which has strayed from a near-by Army Dog Training Camp, for companionship. The unsympathetic Miss Munn is engaged as Gretchen's governess, but she merely antagonises the sensitive child. Eventually she discovers Wolf's identity and, despite the advice of Papa Esidaar, a much married Norwegian caretaker, whose children play with Gretchen, informs the authorities of Wolf's whereabouts. The dog is taken away, but Gretchen and the Eisdaar kids run off to Washington to plead their cause with the Secretary of War. He finds a way out by giving Gretchen an Alsatian puppy. By this time Mr. and Mrs. Anstey become more conscious of their parental responsibilities.

Acting.—Sharyn Moffett is an engaging and likeable Gretchen, Jill Esmond makes herself thoroughly disliked as Miss Munn, Larry Olsen, Jerry Michelson and Bobby Larson are excellent as the Eisdaar kids, and Grey Shadow, as Wolf, does his stuff equally well.

Production.—The story is not entirely believable—for instance, the adults are rather inclined to turn a blind eye to the escapades and antics of the youngsters and the dog, and the Secretary of War is a little too kind and accommodating to be true. But it is the next best thing, amiable, happy, and sentimentally refreshing make-believe. It's bound to delight family and juvenile audiences. It has also discovered a promising young star.

Points of Appeal.—Friendly story, clever dog and juvenile stars, competent support, refreshing atmosphere and strong family angle.

Rocket Ship

General F.D.-Universal. American (A). Directed by Ford Beebe and Robert Hill. Featuring Larry (Buster) Crabbe, Jean Rogers and Charles Middleton. 7,365 feet. Release not fixed.

FANTASTIC adventure melodrama recounting the hectic exploits of the crew of a rocket ship who fly to the planet Mars and, during a comparatively brief stay, but paid to the activities of Ming the Merciless, ruler of another planet with a grudge against the people of this earth. It was once a serial, and it is a pity it didn't stop that way. Its extravagant thrills are far too much for one sitting, and that's putting it mildly. Second solely for the sticks.

Story.—Alexis Zharkov, a scientist, and Flash Gordon, a young adventurer, believe that an evil person on another planet is out to destroy this earth. They decide to investigate and, together with Dale, Flash's girl friend, and Happy Hapgood, a reporter, set off into the blue in a rocket ship. They are brought down on Mars by Ming the Merciless, ruler of Mongo (a planet we don't yet know), and, after many strange experiences, put paid to Ming who, strangely enough, turns out to be the mysterious author of all the trouble.

Acting.—Larry (Buster) Crabbe, Jean Rogers and Charles Middleton work hard as hero, heroine and villain, but find the going hopelessly tough.

Production.—The technical and camerawork is quite clever, but the story itself is dreadful drivel. Its most, or rather only, likely audience is schoolboys, but unhappily they're barred by the "A" certificate. More's the pity the Censor couldn't take a joke!

Points of Appeal.—Title.

Cry of the Werewolf

Columbia. American (A). Directed by Henry Levin. Featuring Nina Foch, Stephen Crane and Osa Massen. 5,666 feet. Release not fixed.

HIGHLY coloured study in the supernatural, illustrating what happens when the curator of a museum gets into the hair of a gipsy girl who, apparently, comes from a long line of werewolves. It is not bad potted serial—well-tried theatrical gags effectively sustain the macabre illusion—but it would have been considerably better if Stephen Crane, who plays the hero, had been clearly understood. His indifferent and inarticulate performance takes it down at least a couple of pegs. Support, principally for tough situations.

Story.—Charles Morris, curator of a museum, rashly delves into the life history of one of the exhibits, Celeste, a gipsy, who is reported to have been a werewolf. One evening he is mysteriously torn to pieces, and his son Bob determines to solve the crime. Celeste had a daughter, also named Celeste, and she and her gipsy tribe are devil worshippers and presumably meet once a year in the vaults of the museum. Celeste eventually falls in love with Bob and tries to dispose of Elsa, the late Mr. Morris's secretary, and now Bob's fiancée. She fails, needless to say, and her timely death finally puts paid to disagreeable werewolf enterprises.

Acting.—Nina Foch gets by as the fantastic Celeste, the girl who spends half her time in wolf's clothing, but Stephen Crane is painfully weak as Bob. The best of the rest, or rather best of all, is John Abbott, as the museum guide.

Production.—The story revolves around the forbidding museum, and no opportunity is missed to explore secret passages and stage encounters with werewolves. The exuberant and macabre trappings give appropriate colour to the play and effectively amplify its thrills, but fail fully to compensate for the acting deficiencies. At best, it's tough hall stuff.

Points of Appeal.—Title, staging, well-timed thrills and footage.

A Night of Adventure

RKO-Radio. American (A). Directed by Gordon Douglas. Featuring Tom Conway, Audrey Long and Edward Brophy. 5,862 feet. Release not fixed.

LAVISHLY mounted marital comedy melodrama with gangster asides and a big trial climax, describing how a brilliant criminal lawyer cleverly secures the acquittal of his neglected wife's artist admirer, charged with the murder of his jealous model, and, at the same time, shields both his wife and himself from scandal. The story is a little complicated and inconclusive, but the stellar teamwork is good—Tom Conway and Audrey Long make an elegant couple as lawyer and wife—and the staging polished. Its surface sheen and convenient footage entitle it to a break. Good average support.

Story.—Mark Latham, a brilliant criminal lawyer, puts his work before his beautiful wife, Erica. She eventually tires of his neglect, leaves him and encourages the companionship of Tony Clark, a successful artist. Mark decides to have it out with Tony, but finds Julie, Tony's jealous model, alone in the apartment. She is about to shoot herself and Mark tries to stop her, but in the struggle her gun goes off and she is accidentally killed.

Benny Sarto, a gangster, who had been instructed by his boss to kill Mark, witnesses Julie's death. Tony is arrested and, most of the State witnesses claim that they saw him in his apartment at the time of Julie's death, but in reality it was Mark they saw. Mark defends Tony, and, without disclosing his own part in the affair, cleverly gains his client's acquittal by turning the tables on Sarto, now a leading witness for the prosecution. The experience leads to the reconciliation of Mark and Erica.

Acting.—Tom Conway gives a smooth performance as the slick, debonair Mark, and Audrey Long has poise and a touch of class as Erica. Edward Brophy, Louis Borell, Addison Richards and Russell Hopton are the best of the rest.

Production.—The marital side of the story contains a touch of piquancy, but the gangster by-play occasionally lacks punch and the court sequence, or rather grand finale, is a trifle vague. Yet despite its shortcomings, it never bores. Its attraction lies in its stars, both of whom have personality, and its compact and elegant frame. It will fill the bill as a second all right.

Points of Appeal.—Good cast, attractive staging, obvious feminine angle, convenient footage and catchy title.

REISSUES

Cowboy and the Lady

Grand National. American (A). Directed by H. C. Potter. Featuring Gary Cooper, Merle Oberon and Patsy Kelly. 8,100 feet. Release not fixed.

LAVISHLY mounted cowboy romantic comedy with keen political and social implications. The story reverses the Cinderella theme in circumstances that give new, vital and purposeful life to evergreen boy-meets-girl sentiment.

Gary Cooper and Merle Oberon are the romantic antagonists and seldom have hero and heroine been so attractively and piquantly matched. Support has the polish of the principals, while the background has tremendous scope and variety. Star values are irresistible. Excellent general booking, real entertainment. This was the review of the KINE. in our issue of December 22, 1938, and since the stars have lost none of their appeal—in fact, their box-office value has grown—and only six years have elapsed, we think the verdict can still remain the same.

Maytime

M-G-M. American (U). Directed by Robert Z. Leonard. Featuring Jeanette MacDonald and Nelson Eddy. 11,821 feet. Release date March 12, 1945.

A SPECTACULAR musical, brilliantly produced and full of music and song that has already charmed millions of music lovers. A complete act of "The Czaritza" is enacted, and amongst the other stirring melodies is the evergreen "Will You Remember?"

Jeanette MacDonald and Nelson Eddy give excellent performances and take the opportunity to burst into song on every possible occasion. The supporting rôles are first class.

"Maytime" cannot fail to delight all tastes and all types, and on its reissue should prove to be even a better proposition than it was on its first showings. It was fully reviewed in the KINE. May 13, 1937.

SHORT OF THE WEEK

20th CENTURY-FOX

POST-WAR JOBS. March of Time. No. 5. Tenth Year. American (U). 1,561 feet. Released December 25, 1944.—In "Post-War Jobs" the March of Time presents some facts and many theories to illustrate the way in which American industry has begun (though on a small scale) and will attempt to reconvert from war to peace without a disastrous period of unemployment. How can veterans returning from the U.S. armed forces be absorbed by industry? How can the crucial period after the war be bridged by the thousands of businesses, large and small, all over the States? These are but two of the questions which "Post-War Jobs" asks—and for which it suggests answers.

Rex Harrison and Griffith Jones in THE RAKE'S PROGRESS, Individual Film's current production at Shepherds Bush

ALBERT HALL SHOTS AT RIVERSIDE

From the Albert Hall "spots" taken last week of Ann Todd as an accomplished pianist, giving a highly successful concert aided by a large symphony orchestra, "The Seventh Veil," now in production at Riverside, has once again returned to some more night-club sequences.

First of the series was a "flash-back" of Ann Todd in her late 'teens. Seriously minded and musically inclined, she is taken to a small and almost gaudy night club by her boy friend, Hugh McDermott, where numerous couples are dancing on a small and crowded floor. A "Close Two Shot" favouring Ann was secured with McDermott lecturing her on the differences between "histrionic" love and the genuine thing. He gently kisses her on the cheek; the youthful Ann, horrified by his behaviour, and with the camera "tracking" her, makes a exit firmly grasping her music case.

For the next sequence there is a lapse of several years in the story. Ann has just completed her Continental tour, where she has been acclaimed a very great pianist, and has returned to London. She retraces her steps in the hope of finding her boy friend at the club where once she walked out on him, and still leading the band. But the establishment has changed hands. A Negro band now occupies the rostrum in place of McDermott and supplies a constant stream of "hot swing," and the many dancing couples, both black and white, almost tends to give a semi-Harlem atmosphere to this delightful set.

Compton Bennett, directing this picture, with his masterly use of the "mixed" crowd of extras at his disposal, was able to register some excellent "atmospheric" crowd scenes.

At every possible opportunity Ann Todd is to be found practising her fingering at the piano in preparation for next week's sequences in which will "shoot" her during one of her many Continental appearances.

Balcon's Ghost Subject

More Big Names

Two more big names are announced by Michael Balcon for "Dead of Night," his film omnibus of ghost stories that began production at Ealing last week. They are Mervyn Johns and Googie Withers. Basil Radford, Naunton Wayne, Roland Culver and Sally Ann Howes were announced previously.

The Unit

Directors, Cavalcanti, Basil Dearden, Charles Crichton, Robert Hamer. Associate producers, Sidney Cole, John Croydon. Unit manager, Ronald Brantford; assistant directors, Billy Russell, Roland Douglas, Mrs. H. Hipwell, Peter Potter, C. Hudson. Continuity, Elaine Schreyeck, Maisie Hamilton; lighting cameramen, Douglas Slocombe, Stanley Pavey; camera operators, H. Julius, Jack Parker; focus, M. Dean, M. Shepherd; sound recordist, A. E. Rudolph; boom operators, Tom Totter, N. Boulatoff; sound camera, W. Robson, J. Yeates. Art director, Michael Relph; assistant art directors, J. Morahan, Charles Woolveridge. Wardrobe supervisor is Marianne Horn; assistants, Mrs. Underwood, Ernest Farrar. Make-up chief, Tom Shenton; assistant, H. Wilton; hairdresser, Betty Baugh. Property master, Bob Tull; chief electrician, Jack Ford. Editor Charles Hasse, cutting supervisor J. Fisher. Chief engineer, Eric Williams; sound department, Norman Daines. Studio manager, Hal Mason.

Derrick de Marney, producer for Concanen, is in Glasgow for the opening on Monday, January 29, of Agatha Christie's "Appointment with Death," which starts a preliminary tour at the King's Theatre before its London showing.

Derrick de Marney, who has an interest in this stage production, is considering the possibility of making a film of this play.

Rex Hartley Indisposed

Studio executives and others will be sorry to hear that Rex Hartley, Osram lamp specialist, is indisposed and likely to be unable to make his visits to studios for a month.

CORFIELD WILL RELEASE THROUGH G.F.D.

An agreement has been concluded between General Films Distributors, Limited, and John Corfield Productions, Limited, by which the latter company will produce a series of films for world distribution by G.F.D.

John Corfield Productions, Limited, have entered into a tenancy agreement with Worton Hall Studios, Ltd., which will provide them with studio space for the productions called for under the contract.

An announcement will be made relating to their first production in the course of a day or so.

WORLD WIDE'S FEATURE

Trade Union Theme

The second week's shooting is going ahead on World Wide's new feature film, "United We Stand," which is being directed by Ralph Bond at Marylebone.

Dealing with the history of the Amalgamated Engineering Union, this is the first film of its kind to be made on either side of the Atlantic. Like "Millions Like Us" it concentrates on scenes of factory workers in war time. From a script by Ted Willis (playwright of "Buster" and "All Change Here" fame), the lighting is in the hands of Geoffrey Williams, while the cast includes John Slater, Allan Jeayes, Peter Noble, Kathleen Hale, Antony Verney and Maureen Glynne.

Slater, Noble and Kathleen Hale are seen as young factory workers in the scenes being shot at the beginning of last week, while Allan Jeayes, as an old hand, is explaining to them the struggles the men have had to organise themselves into a spearhead movement, such as the A.E.U. has now become. Maureen Glynne is the young actress who appeared as "Daughtea Janie" in the play of the same name at the Appollo last year.

J. ARTHUR RANK'S BRITISH MUSICAL

A spectacular British musical film in Technicolor, "A Story of London Town" is being readied for production at Denham under the J. Arthur Rank auspices.

Wesley Ruggles will direct.

With the shooting of a dramatic bomber sequence at Denham next week Anthony Asquith will be nearing completion of the de Grunewald-Two Cities film "Rendezvous."

"Caesar and Cleopatra"

Spectacular Fight

During the early part of the week Pascal concentrated on spectacular scenes of Bernard Shaw's "Cæsar and Cleopatra." Chief among them was the market square of Alexandria. It is thronged with people arrayed in many colours when a chariot driven by two jet black horses careers across the square, heralding the arrival of the Sicilian, dashing Apollodorus (Stewart Grainger), who has come to display his wares before Cleopatra (Vivien Leigh). He is accompanied by a small procession of laden porters.

Cleopatra appears on the steps of the palace and commands Ftatateeta (Flora Robson) her nurse, to order a boat to take her to the Pharos, which Cæsar (Claude Rains) is attacking. He has left instructions that no one is to leave the palace during his absence, not even the Queen herself. Ignoring Ftatateeta, Apollodorus introduces himself, assures Cleopatra that he will always be her slave, and thereupon calls for a boat. As he crosses the bridge towards the quayside his way is barred by two sentinels, and a sensational fight ensues, until Apollodorus disposes of them. Shooting still continues on this set.

Among those on call this week were Vivien Leigh, Flora Robson, Stewart Granger, Basil Sydney, Cecil Parker, John Laurie, Stanley Holloway, Ronald Shiner, Michael Rennie, Alan Wheatley, Leo Genn and Charles Deane.

Paul Stein Starts

Oswald Mitchell has completed the new Mother Riley picture "Old Mother Riley at Home," and this week Paul Stein went on the floor with a new British National film, tentatively titled "Waltztime."

The screen play of this new operetta is by Geoffrey Tulley, and the dialogue by Jack Whittingham. It is based on the story by Henry C. James, with music by Hans May.

Eric L'Epine Smith took a day off recently from George King's production preparations to act as judge for the examinations of the London Academy of Music and Dramatic Art. Entrants were undoubtedly lucky, because L'Epine Smith was the talent scout who spotted such now-famous stars as Louis Hayward, Sally Grey, Errol Flynn, Valerie Hobson, Anne Crawford, etc., and he says that several of the finalists were potential screen recruits.

George King is likely to be giving some of the lucky winners screen tests in the near future, when he commences casting his next production.

THE KINEMATOGRAPH TRADE'S REQUIREMENTS ARE STILL RECEIVING THE UTMOST POSSIBLE ATTENTION FROM
ERNEST • F • MOY LTD.
CAMDEN TOWN, LONDON N.W.1. PHONE GULLIVER 5451

HANTS CRITICS OF MANAGERS' ORGANISATION

Annual Meeting

THE proposed formation of a managers' association under the auspices of the C.E.A. was criticised by members at the annual meeting of the Hants and East Dorset branch. Alderman G. W. A. Wright was in the chair.

Mr. GLENISTER asked whether it meant that managers automatically became members of the new association. "Does it mean to say," he asked, "that we are just roped in without any say at all?"

Coun. MEARS said the matter was a very contentious one and it would come before the General Council again. For a trade union to set up within its ranks another trade union for managers and say they must join it seemed to him wrong in principle, The matter would require a lot of thought.

Mr. GLENISTER said there was no doubt that the matter arose through the very excellent managers' committee set up by the circuits. They had done a lot of good, and he had seen the good work when he was a circuit manager and a divisional superintendent in London. Those committees gave a man an opportunity of approaching directors and putting forward their troubles and trials with the result that their circumstances had been considerably improved by those committees.

M. DE JONG said he was bitterly opposed to the formation of the proposed managers' association within the C.E.A.

Mr. GLENISTER said he was proud of his happy association with his employers and he wanted to preserve it.

The CHAIRMAN said the idea was to provide the managers with an association which would be run without affiliation with the N.A.T.K.E.

M. DE JONG said when the C.E.A. were up against it they immediately started shrieking about democratic rights and when he read the proposed rules of the new association he found they were absolutely against any democratic principles. It absolutely amazed him.

Mr. GLENISTER said what he objected to was not the principle of the matter, but he disagreed that any branch of the C.E.A. should form a set of rules for the managers without the managers having an opportunity of saying whether they were acceptable.

Coun. MEARS said he thought those who had spoken would not be the only people who would raise the matter. The proposal had gone through to an extent, but he thought they would find there would be a rising tide of opinion in opposition to it. Although his loyalty was due to the C.E.A., he could have his opinion, and he would fight against the proposal on the General Purposes Committee.

"Bumper Business"

The CHAIRMAN, in his annual report, referred to the D-Day preparations. To quote the words of a Shore Naval Commander, "We quite expected a cascade of bombs and were well prepared, but, thank goodness, the defences were not even called into action." During the invasion period and generally throughout the year members, practically without exception, enjoyed bumper business.

The "S" list, which they worried about, was now just a memory, but, although they had recovered some of their former booking facilities as the result of the fight, the full return to the *status quo* had never materialised. He was of opinion that had the C.E.A. handled the matter with the same unanimity as that branch did in standing manfully against the Dorset County double charity levy, benefits would have accrued eventually for exhibitor and renter alike.

The big national charitable appeals, handled so efficiently both by head office and the branches, had been a shining example of what organised effort could do, whilst locally their handling of deferment applications under the Ministry of Labour and National Service had continued unobtrusively successful.

The question of inequitable bars had been debated. Agreement with the N.A.T.K.E. had been officially ratified by the branch. Increased charges of 10s. for film transport had been eventually agreed to.

The past year had seen the formation of the East Dorset Sub-Section. Certain of those members not being able to attend at Bristol had applied for transfer to the branch.

The report was approved.

100 per cent. Membership

In his report, the Branch Secretary (H. H. C. MITCHENER) stated that the branch now had a membership of 70 and every kinema in the branch area now claimed membership of the association. He paid tribute to the work of the officers and expressed grateful thanks to the General Secretary (W. R. Fuller) and his assistant (F. J. Brown) for the help they had given.

Election of Officers

Ald. Wright was re-elected chairman on the proposition of Coun. H. P. E.

Continued at foot of column 4

Dorset "Strike" Costs

C.E.A. Described as "Rather Mean"

A SUGGESTION that the cost of the legal proceedings in connection with the successful opposition to the Dorset C.C. Sunday proposals should be a national charge was made at the annual meeting of the Hants and East Dorset C.E.A.

Presenting the balance sheet, G. H. CLEMENT (hon. treasurer) stated that actually they had spent £10 more than their income, but this included a sum of £73 out of the bill for £107 for the cost of their opposition to the Dorset County Council's proposal to double the charity contribution for Sunday opening. The balance of £33 was paid by headquarters. The branch had, however, £150 invested and a cash balance in the bank.

Coun. G. BRAVERY (vice-chairman) said that it was being arranged that Dorset exhibitors should pay back to the branch the £73 odd, so that the funds would then be in a very healthy condition.

The CHAIRMAN, Ald G. W. A. Wright, said he thought that the Finance Committee of the C.E.A. had been rather mean in their assistance to the branch in a matter which was one of principle affecting exhibitors all over the country. The decision obtained by the drastic action of the Dorset exhibitors was of great value to the exhibitors nationally.

Mr. GLENISTER said that it would stand as a precedent.

The accounts were passed with thanks to the Dorset members for their action.

THE INDUSTRY'S MOST IMPORTANT ACTION ENTERTAINME
THE WORLD IN ACTION
World events viewed by 30,000,000 cinema-goers the World over every week
ssued
once
Monthly
NOW—
FEATURES IN 2 REEL LENGTH
GLOBAL AIR ROUTES
HOW THE NATIONS OF THE WORLD ARE PLANNING TO FLY THE POSTWAR AIR ROUTES
UNITED ARTISTS

FILM SHARES RECOVER

MARKETS recovered from their previous week's shake-out under the lead of G[illegible]n, which advanced 2s. 6d. to 4[illegible] 9d., and British and Dominion up 1s. 6d. at 22s. Capital and Provincial News Theatres were also active market up to 5s. 7½d., a gain of 4½d.

There was also a fair amount of business in Madame Tussaud's issues, following the meeting, without much change in prices on balance.

On the other hand, Cinema Television deferred 6d. shares fell 1s. 6d. to 9s.

There was not much change in the debentures, though A.B.P.C. 4½ per cent. gained ¾ at £105¾.

Stoll Conversion Scheme

An extraordinary general meeting of Stoll Theatres Corporation shareholders is to be held at the London Coliseum next Thursday at 12 o'clock noon in order to pass resolutions for converting the shares into stock.

The resolutions involve 2,002,417 ordinary shares of £1 each, and 100,000 management shares of £1 each.

Belfast Plaza Result

Trading loss for year to June 30, £815, add taxation £515, making £1,330, less interest £53, showing loss of £1,277. Debit forward £1,138 (debit £139).

MORTGAGES AND CHARGES

Odeon Properties, Ltd., London, W.—Mortgage on car park adjoining Odeon, Redhill, dated December 30, 1944, supplemental to £3,500,000 first debenture dated August 25, 1942. Holders: Branch Nominees, Ltd.

General Film Distributors, Ltd., 127-133, Wardour Street, W.1.—Loan agreement created outside the United Kingdom and secured on property exclusively situate outside the United Kingdom, dated November 27, 1944, to secure 2,000,000 dollars U.S. currency, charged on proceeds to be received by the company under six distribution agreements referred to in the said agreement for distribution and exhibition in the Western Hemisphere. The motion pictures affected by the agreements are "Colonel Blimp," "Englishman Without Tears," "Mr. Emmanuel," "Henry V," "The Happy Breed" and "Blythe Spirit." Holders: Bankers Trust Co., of 16, Wall Street, New York, U.S.A., and 26, Old Broad Street, E.C.2.

Continued from column 2

MEARS, seconded by Mr. [illegible]EMAN, and Coun. G. Bravery was re-elected vice-chairman.

Other officers, etc., appointed were Hon. treasurer, G. H. [illegible]ment; delegates to General Council, Ald. Wright and Coun. Mears; delegates to General Purposes Committee, Coun. Mears; trustees, Ald. Wright, Coun. Mears and S. H. Parsons; auditor, R. [illegible]. Fogarty; Branch General Purposes Committee, the Chairman, Vice-chairman and Hon. Treasurer, Coun. H. P. E. [illegible] (chairman of the Bournemouth [illegible]section), the hon. secretary of the Bournemouth sub-section; the hon. secretary of the East Dorset sub-section, S. [illegible] Parsons, W. E. Mouland, A. T. [illegible] Adams, B. L. Mayer, A. H. Sowerbutts, M. de Jong, R. Coleman and H. H. C. Mitchener (secretary); C.T.B.F. Committee, the Chairman, Secretary, Treasurer and B. L. Mayer.

It was decided to contribute £10 10s. to the C.T.B.F., and, after tributes to his great services to the association, it was decided to make a grant of £5 5s. to the F. J. Brown Testimonial Fund.

Stocktaking by Notts and Derby Members

Transport, Bars, Managers, Wages

THE first meeting of the season of the Notts and Derby branch was taken up by a general stock-taking on the many problems that face the exhibitors. J. Langham Brown, who had just been voted to the chair at the annual meeting in success to F. A. Prior, presided over the gathering.

H. ELTON reported that the General Council's latest meeting consisted mainly of consideration of the Monopoly Report position. General Council wholeheartedly supported the institution of machinery to which could be referred all Trade disputes needing arbitration. If such a board as General Council desired could be set up, Government control would be limited to a workable minimum.

H. ELTON gave statistics of the barring complaints which had been dealt with satisfactorily. Notts and Derby had cleared a good deal of ground in this direction, but General Council found some branches put forward recommendations without hearing both sides.

Tax Possibilities

F. A. PRIOR reported that the L.F. and P. Committee had decided that the time was not opportune to approach the Chancellor of the Exchequer suggesting that Entertainment Tax be modified. Reduced business in the London area (in particular the suburbs) had caused exhibitors there to raise the question of an abatement.

The organisation of managers might shortly become an accomplished fact. Mr. Prior recalled that for some time two rival organisations had been in the field, but the General Council now unanimously approved a scheme, details of which would be published shortly, whereby the C.E.A. would organise a self-governing association of managers, to be subsidised by the Association in the early stages. This, it was hoped, would clear up an unsatisfactory position which had been outstanding far too long.

J. POLLARD drew attention to a Press announcement that the C.E.A. was considering appointing (at a very large salary) a representative to watch Association interests in the Houses of Parliament. In his opinion this was not likely to materialise and was undesirable.

Carriage of Films

Regarding the transport of films in the North Derbyshire area and transport charges generally, a satisfactory arrangement has now been made by F.T.S., Ltd., to extend the service of road delivery to Chesterfield and North Derbyshire. H. W. A. Hove and S. Blake (F.T.S., Ltd.) were present by invitation, and submitted proposals for a minimum weekly charge for carriage, such as was introduced in Leicester fifteen months ago.

Sunday Wages

Dealing with the calculation of wages for Sunday work, a letter was read from the local secretary of the N.A.T.K.E. alleging that some kinemas, unnamed, were calculating Sunday pay rates on the basic rate only. Discussion took place, and reference was made to the Conciliation Board's minutes when Sunday terms were fixed for the Nottingham City and Nottingham County areas. These minutes used the phrase "ordinary weekly wages" and the Secretary was authorised to communicate with the N.A.T.K.E.

Collections

A preliminary announcement was received giving dates for Red Cross and St. John Fund collections in kinemas during 1945 in various parts of the branch area. Full details as to procedure would be sent in good time.

For the Local Fund

H. B. HARRIS presented £8 8s., being coins for the local Benevolent Fund income Mr. Prior and Mr. Elton had collected from members and friends, the proceeds of a typical "swindle." Mr. Harris doubted whether further victims would be forthcoming, and the gentlemen concerned were warmly thanked for their efforts.

Mr. WHEATMAN reported with regret that the Leicester Film Damage Advisory Committee might shortly disband, the feeling there being that the onus of the work involved fell too heavily on kinemas as compared with renters.

After discussion it was resolved that Mr. Prior be empowered to contact J. M. Cannon, of the combined Midland Counties Film Damage Advisory Committee, to ascertain the present position of negotiations with the K.R.S. with a view to further action being taken.

F. R. GILL, a renter-exhibitor, gave details of complaints he had passed on to the Nottingham Committee's hon. secretary of maltreatment of new copies of "Chump at Oxford," which had played seven three-day runs in the Leicester area. The copies had been returned in a deplorable condition.

Assistant Secretary

Dealing with the F. J. Brown Testimonial Fund, 1919-1944, J. LANGHAM BROWN and J. POLLARD drew attention to Mr. Fuller's letter *re* the Testimonial Fund for F. J. Brown, Assistant Secretary to the Association, and said Mr. Brown fully merited the tributes paid to him, and though his duties as chief assistant to Mr. Fuller were largely carried out in the background, he had proved an excellent servant to the Association for 25 years.

Members were asked to regard 10s. 6d. per hall as a minimum.

Cost of Conciliation

Mr. O'Brien's reply on behalf of the N.A.T.K.E. to the Secretary's request for £23 11s. for Conciliation Board finance was received, the amount being 50 per cent. of the amount laid out by the branch in respect of meetings, postages, stationery and other expenses from 1938 to 1944 inclusive. The Secretary was instructed to continue efforts to effect a settlement.

The SECRETARY reported receipt of a cheery letter from Mrs. Mary Thompson, at "Glebelands," and other beneficiaries.

SHEFFIELD WANTS TRADE SPOKESMAN

Proposal to be Examined

SHEFFIELD branch members at their meeting on Friday approved in principle the scheme outlined by Dennis C. Walls that there should be someone, preferably a barrister, who would act as a full-time liaison officer between the C.E.A. and Parliament. Coun. Harold S. Gent presided.

The matter arose through a report on the last meeting of the General Council during which Mr. WALLS brought up the matter for consideration. He said at the Leeds meeting he had attended on Tuesday, there seemed to be some misapprehension regarding the scheme. What he meant, he said, was the employment of a liaison officer, paid by the association—and probably a barrister would be the best type—to act between the association and Parliamentary circles.

Emery's View

This arose through thoughts expressed to him by Mr. Emery. Mr. Emery proved quite definitely that the lack of knowledge on the Industry in Parliamentary circles was literally deplorable.

"I spoke with a prominent M.P. personally, and he said he had never heard of the Monopoly Report, nor did he know anything in connection with our Industry. Mr. Fuller is a brilliant man, but a very busy one. The present methods of contacting Members of Parliament by sending circulars, etc., are unsatisfactory. My point is that we want to be able to talk with Parliamentarians on the complexities of our business. We know what we are faced with in the future, including the Monopoly Report. Mr. Dalton is a Labour man and may possibly be in favour of nationalisation of kinemas. Whether we agree is another matter.

One Voice?

Replying to Mr. SHAW, Mr. WALLS said that in regard to the Monopoly Report, views were being sent to the Board of Trade. There would be a divergence of views from all sections, and, finally, Mr. Dalton would present a report to Parliament, and it would be prefaced by remarks that the Trade could not agree among themselves. He would lay before them the outline of an Act, and it would end on the Statute Book. Surely the Trade wanted some one to put views in the right places which were best for the Trade?

Scots' Experience

At the last General Council meeting the Scottish members were very perturbed about the increase in quota. They said it was a pity that Members of Parliament did not understand the Trade. The resolution from the Scottish members would never have been tabled had there been a proper liaison officer contacting Parliament.

Mr. SHAW asked who was going to teach the liaison officer what was required and what part of the business, because, as Mr. Walls had said, "we do not agree among ourselves"?

Mr. WALLS said his view was that there was the Legal, Finance and Parliamentary Committee.

Mr. SHAW said he was perturbed about television, and, so far as the liaison officer was concerned, he might clear up the matter. The television side should be considered very seriously.

A. R. FAVELL said Mr. Walls' scheme seemed sound. Members of Parliament generally were ignorant of the Industry, and if Mr. Dalton or others were to put forward proposals which they thought best they would grasp them with both hands.

W. F. BRINDLEY said it was a step in the right direction, and they would be foolish if they did not try it.

Mr. HEUGHAN suggested that they should wait to see what the Finance Committee thought about the scheme. It was carried that Mr. Walls' proposal should be approved in principle by the branch.

Cheap Admissions

When Coun. GENT raised the question of Mr. Hopkins (Leeds) having disclosed so many "bargain prices" in London to attract early patrons, he said that resolutions were passed early in the war to try to prevent this. This London tendency might spread to the provinces in the future. It was prevalent in Sheffield before the war, and he hoped it would not recur.

J. T. DOBSON said he did not think the branch should take any supporting action. He was a believer in "free trade."

Mr. HEUGHAN said he knew of a number of houses in Lancashire which had never stopped matinée prices.

Mr. DOBSON: "Are we going to have free trade as in the past, or are we going to be bound hand and foot?"

Coun. GENT said in Sheffield about 1939, it was agreed that "bargain prices" should be cut out, and halls in the various districts collaborated when any new price was suggested by any one of them.

Mr. BRINDLEY said it was a "gentleman's agreement" in districts.

Coun. GENT said, in regard to the managers' section of the C.E.A., that it should create a lot of good.

A resolution was carried, proposed by Mr. SNEAP, that: "We view with dismay the Government's suggestion to increase the quota, and heartily endorse the action taken by the Scottish members."

Stand-by Operators

Referring to the Sheffield mobile projectionists' scheme, Coun. GENT said it had been in operation 14 months and the men had been unemployed for slightly over two weeks, but from last September to December the men had been unemployed 16 weeks. A circular was being sent round asking more members to participate in the scheme.

NOTTS AND DERBY ANNUAL MEETING

THE accounts of the Notts and Derby branch showed a surplus amounting to £7 15s. 9d., as against £31 in 1943, after charging £21 19s. 9d. for Conciliation Board expenses for three years. The balance-sheet showed accumulated funds at December 31, 1944, of £1,027 6s. 10d.

Benevolent Fund

Income amounted to £414 14s. 9d. Authorised benevolent grants and a repayable loan amounted to £69, and an excess of receipts over payments for the year of £337 9s. 3d. remained. This sum, added to the balance, raised the accumulated funds to £1,447 2s. 9d.

F. A. PRIOR (the chairman) hoped that the new chairman would encourage members in a campaign to raise the local fund to the £2,000 mark.

The Ball to be Revived

It was unanimously agreed that the possibility of reviving the Nottingham Cinema Ball should be explored.

Officers for 1945

J. Langham Brown (vice-chairman) was elected chairman. Mr. PRIOR recalled that Mr. Brown had very sportingly withdrawn his nomination for this office 12 months ago to enable his (Mr. Prior's) silver jubilee of secretaryship to be rewarded by the chairmanship.

Mr. BROWN, in response, said that Fred Prior's nomination for the national vice-presidency might mean for the latter a very busy year, but Mr. Brown did not doubt that in any circumstances he would be able to rely upon Mr. Prior's guidance and support.

A vote of thanks to the retiring chairman was moved by A. H. SHAPEERO, who wished him every success in the forthcoming election of the C.E.A. national officers.

The Vice-Chairman

The following elections of officers were also made:—

Vice-chairman: Edward Mitchell, F.C.A., of Chesterfield. Treasurer: Coun. J. Drew. Trustees: J. Pollard, F. A. Prior and J. Langham Brown. Benevolent Fund Trustees: E. C. Morris, F. A. Prior and H. Elton. Delegates: J. Pollard and Messrs. Drew, Elton and Prior. Auditor: Stanley Walls, F.S.A.A.

Executive Committee: J. Langham Brown (chairman), E. Mitchell (vice-chairman), J. Drew (treasurer), H. Elton, S. Graham, J. E. Harmston, E. C. Morris, F. A. Prior, A. Shortland, H. B. Harris, G. Kasoni, A. H. Shapeero, C. Wheatman, G. Whitfield, J. Pollard, Mrs. J. G. Austin Read, J. A. Rogers, E. Rudge and R. J. Black.

TRADE SHOW OFFERS—JAN., 1945

Title.	Renter.	Running time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Agitator, The	Anglo-American	95 min.	U	8,550 ft.	Billy Hartnell, Mary Morris ...	Good average British programmer. Safe for the family	Jan. 4, 1945	Not Fixed
And Now To-morrow ...	Paramount ...	86 min.	A	7,717 ft.	Alan Ladd, Loretta Young ...	Very good general programmer. Safe for the family	Jan. 4, 1945	Mar. 26, 1945
*Animal Wonderland ...	Renown ...	34 min.	U	3,045 ft.	F. Ratcliffe Holmes, Elsa Tee	Good general booking for adults and children alike	Jan. 4, 1945	Feb. 19, 1945
Blonde Fever	M-G-M ...	69 min.	A	6,193 ft.	Philip Dorn, Mary Astor ...	Very moderate comedy second. Nothing to amuse youngsters	Jan. 25, 1945	Not Fixed
Brazil	British Lion-Republic	91 min.	U	8,200 ft.	Tito Guizar, Virginia Bruce ...	Capital light booking for all classes, including youngsters	Jan. 11, 1945	Feb. 5, 1945
Conspirators, The ...	Warner ...	101 min.	U	9,108 ft.	Hedy Lamarr, Paul Henreid...	Good general booking. Nothing to harm youngsters	Jan. 25, 1945	May 7, 1945
Dead Man's Eyes ...	G.F.D.-Universal	61 min.	A	5,766 ft.	Lon Chaney, Jean Parker ...	Very moderate thriller. Definitely not for youngsters	Jan. 18, 1945	April 9, 1945
End of the Road ...	British Lion-Republic	51 min.	A	4,643 ft.	Edward Norris, John Abbott...	Reliable support for the masses. Hardly for youngsters	Jan. 11, 1945	Not Fixed
Enemy of Women ...	New Realm ...	80 min.	A	7,834 ft.	Paul Andor, Claudia Drake ...	A fair "second"	Jan. 11, 1945	Floating
Horse Sense	New Realm ...	35 min.	U	3,150 ft.	———	A good "second" for the specialised halls ...	Jan. 11, 1945	Feb. 12, 1945
Magic Seed, The ...	Soviet F.A. ...	76 min.	U L.C.C.	6,800 ft.	Voya Tumalaryan, Nina Zavarova	Good booking for specialised halls and juveniles ...	Jan. 4, 1945	Immediate
†Meet Me in St. Louis	M-G-M ...	113 min.	U	10,147 ft.	Judy Garland, Margaret O'Brien	Box-office, star, title and Technicolor booking. Safe for the family	Jan. 25, 1945	Not Fixed
Murder in the Blue Room	G.F.D.-Universal	61 min.	A	5,476 ft.	Anne Gwynne, Donald Cook ...	Good second for the family, crowd and sticks. Nothing to harm youngsters	Jan. 18, 1945	Mar. 19, 1945
Night Club Girl ...	G.F.D.-Universal	56 min.	U	5,093 ft.	Vivian Austen, Billy Dunn ...	Very moderate second. Nothing to harm youngsters	Jan. 25, 1945	April 9, 1945
Oh! What a Night ...	Pathe	71 min.	A	6,436 ft.	Edmund Lowe, Marjorie Rambeau	Good average light booking. Nothing to harm youngsters	Jan. 18, 1945	Not Fixed
Pass to Romance ...	G.F.D.-Universal	63 min.	U	5,777 ft.	Martha O'Driscoll, Noah Beery, Jun.	Very good second. Safe for youngsters	Jan. 25, 1945	Feb. 5, 1945
Rainbow, The	Soviet F.A. ...	92 min.	A	8,400 ft.	Olene Kostyuk, N. Alisova ...	Excellent specialised booking which deserves widely spread exhibition. Not for children	Jan. 25, 1945	Immediate
Six Gun Trail ...	Independent ...	58 min.	U	5,200 ft.	Tim McCoy, Nora Lane... ...	Western support chiefly for children's matinees ...	Jan. 11, 1945	Immediate
Sleepy Lagoon	British Lion-Republic	64 min.	A	5,845 ft.	Judy Canova, Dennis Day ...	Wholesome light fare for the family, industrial and youngsters	Jan. 18, 1945	Not Fixed
†Something for the Boys	20th Century-Fox	87 min.	U	7,817 ft.	Carmen Miranda, Michael O'Shea	Very good light booking. O.K. for youngsters ...	Jan. 25, 1945	April 30, 1945
Song of Nevada	British Lion-Republic	75 min.	U	6,759 ft.	Roy Rogers, Dale Evans ...	First-rate outdoors. Great for kids	Jan. 11, 1945	Not Fixed
Strangers in the Night...	British Lion-Republic	56 min.	A	5,036 ft.	William Terry, Virginia Grey	Reliable popular thriller. Hardly for youngsters	Jan. 11, 1945	Not Fixed
*Strawberry Roan ...	Anglo-American	78 min.	U	7,000 ft.	Billy Hartnell, Carol Raye ...	Good average programmer. Safe for the family ...	Jan. 11, 1945	Not Fixed
Sunday Dinner for a Soldier	20th Century-Fox	87 min.	U	7,794 ft.	Anne Baxter, John Hodiak ...	Fair average programmer. Good for the family	Jan. 25, 1945	Feb. 19, 1945
That's My Baby ...	British Lion-Republic	67 min.	U	6,090 ft.	Ellen Drew, Richard Arlen ...	Acceptable light booking for all classes, youngsters included	Jan. 11, 1945	Not Fixed
They Are Guilty	Pathe	74 min.	A	6,767 ft.	Helen Vinson, Lyle Talbot ...	Fair average programmer. Not recommended for youngsters	Jan. 25, 1945	Not Fixed
30 Seconds Over Tokyo	M-G-M... ...	138 min.	A	12,375 ft.	Spencer Tracy, Van Johnson ...	Outstanding general booking. Nothing to harm youngsters	Jan. 18, 1945	Feb. 5, 1945
Very Thought of You, The	Warner ...	97 min.	A	8,829 ft.	Dennis Morgan, Eleanor Parker	Very good general booking. Safe for the family	Jan. 25, 1945	April 23, 1945
*Waterloo Road ...	G.F.D.... ...	76 min.	A	6,480 ft.	John Mills, Stewart Granger ...	Very good thick-ear. Should not harm youngsters	Jan. 11, 1945	Feb. 5, 1945
Wave, a Wac and a Marine, A	Pathe	69 min.	U	6,311 ft.	Elyse Knox, Anne Gillis ...	Good comedy second. Nothing to harm youngsters	Jan. 25, 1945	Not Fixed
When Strangers Marry	Pathe	67 min.	A	6,049 ft.	Kim Hunter, Dean Jagger ...	Very good pocket thriller. Hardly suitable for youngsters	Jan. 25, 1945	Not Fixed
When the Lights Go On Again	Pathe	74 min.	U	6,717 ft.	Jimmy Lydon, Barbara Belden	Good average programmer. Safe for youngsters	Jan. 25, 1945	Not Fixed
Within an Inch of Victory	Independent ...	68 min.	U	6,207 ft.	———	Outstanding documentary. Safe for the family ...	Jan. 11, 1945	Not Fixed
Woman in the Window, The	RKO-Radio ...	95 min.	A	8,550 ft.	Edward G. Robinson, Joan Bennett	Excellent general booking. Hardly suitable for youngsters	Jan. 4, 1945	Mar. 5, 1945
*World Owes Me a Living, The	Anglo-American	89 min.	A	8,100 ft.	David Farrar, Judy Campbell	Moderate quota booking. Nothing to interest youngsters	Jan. 11, 1945	Not Fixed

REISSUES

Barbary Coast	Ealing Dist. ...	92 min.	A	8,200 ft.	Edward G. Robinson, Miriam Hopkins	A first-rate booking for family halls	Jan. 4, 1945	Not Fixed
*East of Piccadilly ...	Pathe	79 min.	A	7,121 ft.	Judy Campbell, Sebastian Shaw	An attractive reissue for family halls	Jan. 25, 1945	Not Fixed

*Barbary Coast ...	Ealing Dist. ...	92 min.	A	7,421 ft.	Hopkins	An attractive reissue for family halls	Jan. 25, 1945	Not Fixed
*East of Piccadilly ...	Pathe	79 min.	A	7,421 ft.	Judy Campbell, Sebastian Shaw	An attractive reissue for family halls	Jan. 25, 1945	Not Fixed
*Farmer's Wife, The ...	Pathe	82 min.	U	7,366 ft.	Basil Sydney, Wilfrid Lawson ...	A fair "second" for the family halls	Jan. 18, 1945	Not Fixed
*Goodnight, Vienna ...	Equity... ...	71 min.	U	6,500 ft.	Jack Buchanan, Anna Neagle ...	Good booking for family and industrial halls. Children will enjoy it	Jan. 1, 1945	Not Fixed
*Met Him in Paris ...	[illegible]	[illegible]	[illegible]	[illegible]	[illegible] Douglas, Gilbert, Mervyn	Excellent light booking	Jan. 18, 1945	Jan. 8, 1945
*Let's Be Famous ...	Premier ...	72 min.	U	6,500 ft.	Jimmy O'Dea, Betty Driver ...	Attractive light "second" for the family halls. Children will enjoy it	Jan. 18, 1945	Floating
*My Wife's Family ...	Pathe	82 min.	A	7,397 ft.	Charlie Clapham, John Warwick	Good attraction for the industrial halls	Jan. 18, 1945	Not Fixed
*Nell Gwyn	Equity... ...	75 min.	A	6,811 ft.	Anna Neagle, Cedric Hardwicke	Very good star and title revival	Jan. 4, 1945	Not Fixed
Old Dark House, The	G.F.D.-Universal	72 min.	A	6,451 ft.	Boris Karloff, Charles Laughton	Useful "second" for the family and industrial halls	Jan. 18, 1945	Mar. 5, 1945
*Patient Vanishes, The	Pathe	83 min.	A	7,430 ft.	James Mason, Mary Clare ...	First-rate thriller for the crowd. Hardly for children	Jan. 4, 1945	Not Fixed
*Rookery Nook ...	Equity... ...	96 min.	U	8,670 ft.	Tom Walls, Ralph Lynn ...	Fair box-office attraction for the industrial halls and children	Jan. 4, 1945	Not Fixed
*Spring Meeting ...	Pathe	93 min.	U	8,418 ft.	Nova Pilbeam, Sarah Churchill	A fair "second" for the family and industrial halls	Jan. 18, 1945	Not Fixed

WHAT'S RELEASED IN FEB., 1945

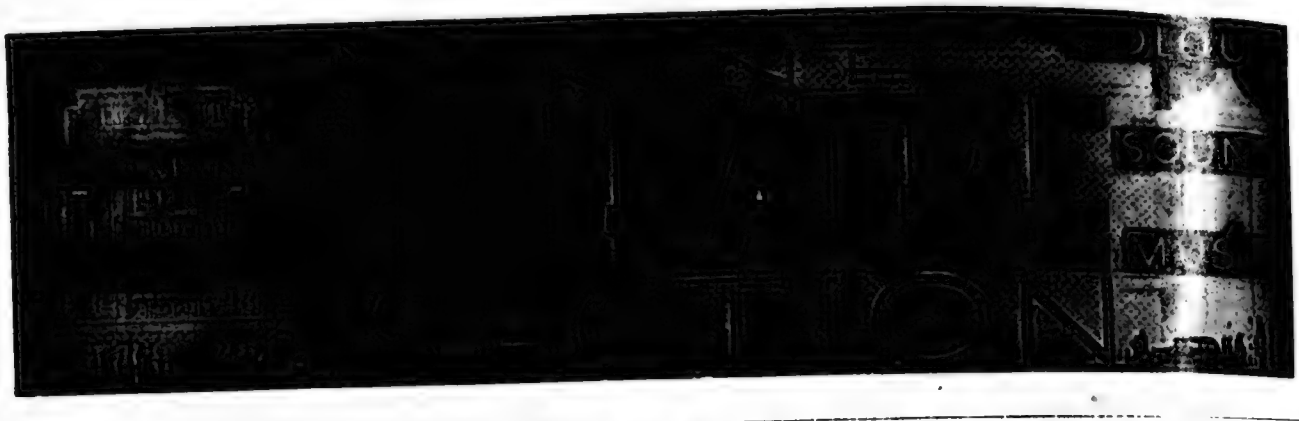
Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	"Kine." Review Date.
FEB. 5	Big Noise, The	20th Century-Fox ...	F. 7886	67	U	6,035	Laurel and Hardy	Dec. 21, 1944
,,	Brazil	British Lion-Republic ...	F. 7915	91	U	8,200	Tito Guizar, Virginia Bruce	Jan. 11, 1945
,,	Pass to Romance	G.F.D.-Universal ...	F. 7934	63	U	5,777	Martha O'Driscoll, Noah Beery, Jun.	Jan. 25, 1945
,,	Summer Storm	United Artists	F. 7682	105	A	9,615	Linda Darnell, George Sanders	Oct. 5, 1944
,,	They Live in Fear	Columbia	F. 7702	64	A	5,884	Otto Kruger, Clifford Severn	Oct. 19, 1944
,,	30 Seconds Over Tokyo	M-G-M	F. 7929	138	A	12,375	Spencer Tracy, Van Johnson	Jan. 18, 1945
,,	Waterfront	Pathe	F. 7755	61	A	5,845	John Carradine, J. Carol Naish	Oct. 26, 1944
,,	*Waterloo Road	G.F.D.	Br./Dr. 7931	76	A	6,180	John Mills, Stewart Granger	Jan. 11, 1945
FEB. 12	†Frenchman's Creek	Paramount	F. 7903	113	A	10,178	Joan Fontaine, Arturo de Cordova	Dec. 28, 1944
,,	*Horse Sense	New Realm	——	35	U	3,150	——————	Jan. 11, 1945
,,	Janie	Warner	F. 7779	102	U	9,197	Joyce Reynolds, Robert Hutton	Nov. 9, 1944
,,	Merry Monahans, The	G.F.D.-Universal ...	F. 7740	90	A	8,167	Donald O'Connor, Peggy Ryan	Nov. 2, 1944
,,	Pearl of Death	G.F.D.-Universal ...	F. 7712	69	A	6,181	Basil Rathbone, Nigel Bruce	Oct. 19, 1944
,,	Three of a Kind	Pathe	F. 7759	66	A	6,016	Billy Gilbert, Shemp Howard	Nov. 2, 1944
,,	*Twilight Hour	Anglo-American ...	Br./R. 7762	86	U	7,770	Mervyn Johns, Basil Radford	Oct. 19, 1944
FEB. 19	*Animal Wonderland...	Renown	Br./E. 7907	34	U	3,045	F. Ratcliffe Holmes, Elsa Tee	Jan. 4, 1945
,,	Johnny Doesn't Live Here any More	Pathe	F. 7758	73	A	6,752	Simone Simon, James Ellison	Oct. 26, 1944
,,	Mrs. Parkington	M-G-M	F. 7905	123	A	11,117	Greer Garson, Walter Pidgeon	Dec. 28, 1944
,,	Showdown, The	Columbia	F. 7872	57	U	5,183	Charles Starrett, Marjorie Cooley	Dec. 14, 1944
	Sunday Dinner for a Soldier ...	20th Century-Fox ...	——	87	U	7,794	Anne Baxter, John Hodiak	Jan. 25, 1945
FEB. 26	Man in Half-Moon Street, The ...	Paramount	F. 7711	91	A	8,283	Nils Asther, Helen Walker	Oct. 19, 1944
,,	San Diego, I Love You	G.F.D.-Universal ...	F. 7808	83	U	7,455	Jon Hall, Louise Allbritton	Nov. 16, 1944

REISSUES

FEB. 19	Dark Victory	Warner	F. 1787	104	A	9,529	Bette Davis, George Brent	Oct. 5, 1944
,,	These Three	Ealing Dist.	F. 13028	95	A	8,466	Miriam Hopkins, Merle Oberon	Dec. 21, 1944

* A British picture. † In Technicolor

RCA SOUND SYSTEM



The Observation Window.

B.K.S. Theatre Division Future

A CENTRAL EDUCATION COUNCIL

THE first meeting run by the B.K.S. Theatre Division demonstrated a very keen interest in this new organisation. The theatre of the E.L.M.A. in Savoy Hill—the old B.B.C. headquarters—was crowded, chiefly by senior projectionists, to hear a paper by my colleague, R. H. Cricks, who assumed the dangerous mantle of H. G. Wells in prophesying the future technical trend of the kinema. A summary appears in cols. 3 and 4.

PARTICULAR interest was shown in the demonstrations. The first illustrated the importance of choosing the right screen surface for the particular theatre, and hinted at future developments which would effect a great increase in picture brightness. The second was of a simplified form of stereophony, in which we heard Will Hay on the left of the stage addressing his class on the right of the stage. The third showed the high-pressure mercury-vapour lamp, which was new to many of those present.

FOLLOWING a discussion, in which close interest was shown in the points raised in the paper, the chairman of the Theatre Division, C. H. Champion, asked the views of those present on the holding of subsequent meetings. It was agreed that future meetings should be held bi-monthly on Sundays, and that the next meeting should consist of a discussion on practical projection problems. Mr. Champion hoped that a subsequent meeting might be devoted to a paper on the subject of kinema television, with particular reference to the handling of the equipment.

VOCATIONAL training is so much in the public mind these days that the meeting held under the auspices of the B.K.S. yesterday week of a number of interests within the Industry falls into its place among the many movements seeking to secure higher technical efficiency in all branches of communal and industrial activity.

THE desirability of forming a Central Education Council representative of all sections of the Industry was agreed upon, and this move should carry the solution of the technical training problem a step nearer. One delegate from each section will be chosen to act upon the Council, which will set its mind to the best methods of ensuring a high standard of technical knowledge for all employed in the Industry.

ALREADY the B.K.S. has achieved a great deal in its 12 years' existence. Its two-year course in kinematography, its evening lectures, its contacts with the Ministry of Labour, and the proposed correspondence classes are signs of an eager and healthy activity.

J. BENSON.

Fund for Projectionist's Widow

A fund for the relief of the widow and baby son of the late Charles William Taylor, second operator at the Elite, Middlesbrough, who was killed in a recent 'bus accident, has been initiated by W. S. Gibson, of the Northern branch executive.

Middlesbrough managers are co-operating and the staffs have already contributed £30, which L. J. Broughton, manager of the Elite, has handed to the widow, who wishes to express her thanks through the KINE. Further donations have been promised.

Employed as a projectionist at the Odeon, Plymouth, before volunteering for the R.A.F., Sergt. Harry Bence, aged 19, has now qualified as an air gunner-wireless operator.

THE POST-WAR KINEMA AND ITS EQUIPMENT

Improvements in Picture and Sound

TECHNICAL progress within the film Industry during the next ten years was forecast by R. Howard Cricks, F.R.P.S., in a paper given at the first meeting of the Theatre Division of the B.K.S. in the theatre of the Lighting Service Bureau, Savoy Hill.

Mr. Cricks based his predictions upon the ten-year plan set out by A. G. D. West in his recent Presidential address. During the first two years, attention must be concentrated upon bringing up the standard of picture and sound reproduction in every kinema to a standard equal to that of the best present-day practice.

Picture Brightness

Mr. Cricks first drew attention to the need for an adequate standard of screen brightness, pointing out the difficulty which 90 per cent. of kinemas find in projecting American-made prints, which are produced for a higher standard of brightness. It was essential that brightness should be raised to a level corresponding with that of American screens; a B.S.I. Committee was now considering the problem.

In many cases the size of screen could be reduced. Failing this, there are, suggested the speaker, four ways in which brightness could be increased: by constructing arc lamps and carbons to carry heavier currents; by improvements in the optical system, including the use of coated lenses; improvement in kinema ventilation; and improvement in screen surfaces.

Screen Response

J. L. Stableford had prepared an interesting demonstration showing how the nature of a screen surface affects the brightness of the picture. He had three strips of screen material, matte white, beaded, and silver, on a swivelling support; as this was moved in the beam of light the apparent brightness of the sections varied to a marked degree. Mr. Stableford showed also how light could be lost through neglect of the screen surface; in a second demonstration he had three strips of screen material, of the matte white perforated type, one new, one eight months old, and the third 2½ years old. The loss of light on the discoloured surfaces was very apparent, while, as Mr. Stableford pointed out, the increase in red reflection quite distorted the rendition of colour films.

Colour Differences

Mr. Cricks next turned to the matter of sound reproduction, stressing that the meaning of the word *auditorium* is a place where something is *heard*. He suggested how some degree of improvement could be effected in the shape of existing box-shaped auditoria.

In the second two-year period the most notable advance would be the perfecting of colour. This is, said the speaker, a matter for the kinema rather than the studio or laboratory; there is far more difference in colour reproduction from theatre to theatre than from film to film—differences not only in brightness, but in colour of light.

Sound Perspective

Stereophony also should be reaching fruition during the next three or four years. Mr. Cricks suggested that improvements in film stock and process ing might make it possible to fit in two, three, or even four tracks in the space of the present single track. He invited P. G. A. Voigt to give a demonstration of a simplified form of stereophonic reproduction.

Mr. Voigt's demonstration proved to be exceedingly interesting. Emphasising that his simplified method of demonstration was actually practicable at the moment, needing only slight changes in film and equipment to substitute automatic control for his hand switching, he explained that he had two loudspeakers controlled by a two-way switch; instead of playing a record of cross-talk between Will Hay and his class, he played Will Hay's voice originated from left of the screen and the voices of his scholars from the right was very striking.

High-Pressure Vapour Lamp

Another important development which we might see during the two-year period is the perfection of the high-pressure mercury-vapour lamp. This formed the subject of another demonstration, the intense light from the tiny quartz tube quite dazzling the audience.

Television Prospects

In the third two-year period the outstanding feature would be the development of kinema television. The system demonstrated before the audience was illustrated by slides. The television equipment would be part of the projectionist's equipment. He said, he suggested furthermore that the film programme itself would be projected through the television system, eventually not by means of a cine-camera but by means of an attachment to the television amplifier.

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

Enticing corner display arranged by Wm. H. Addy at the Wembley Majestic - Odeon to advertise RAINBOW ISLAND (Paramcunt), shown at Christmas

In High Society at Ramsgate

A SMALL print from an amateur snapshot shows how Manager D. T. Sullivan built up a display at the Odeon, Ramsgate, for "In High Society."

Erected in the foyer against a green velvet drape and occupying a space 12 ft. by 4 ft., it consisted mainly of an old still board covered with cut-outs from renters' material and elaborated by fitting exaggerated top hats (constructed from black-out paper) to the heads of the two stars.

It was quite cute and attractive, but the photograph is useless for reproduction.

Controversial

THERE is some controversy in Derby over a vestibule stunt arranged by Rupert Todd, Gaumont Palace, for "Love Story," the point at issue being whether a patron playing a piano, put in as part of a publicity campaign, is legitimate advertising. Whatever the view, there is no doubt that this feature interested a great many musical patrons. The piano was brought from the stage, and with tubs of trees, a flower vase and stand lamp, made a somewhat striking lobby display. Over the top on cleft music bars was the title "Love Story" cut out of lustre sheen letters. On the piano itself was an announcement card showing Margaret Lockwood at the piano. The reading on the card was "You are invited to sit down and play "Cornish Rhapsody," the theme tune of 'Love Story.'" Assistant Manager J. Howitt gave to the idea a great deal of artistic skill with poster writing and also designing and executing the pelmet and columns.

Sporting and Charitable

RESIDENTS of Esher had their attention called to the screening of "Sons of the Air" when Manager T. A. Russell, of the Embassy, secured the co-operation of the local A.T.C., who paraded on the Sunday, marched to the theatre, saw the film, and afterwards marched past the saluting base.

"Irish Eyes are Smiling" was also shown in the same programme, and a competition to find a local Irish girl with the most beautiful Irish eyes was organised in connection with the screening.

Eight were selected from among the large number of entrants, and the final adjudication took place on the stage on the Friday. The final prize was a permanent wave given by Maison Henri.

The price of the "perm," £2 10s. 6d., was handed over to the R.A.F. Benevolent Fund, for the hairdresser, being both sporty and charitable, not only gave the hairdressing free, but also gave half this sum to the Fund, the theatre proprietors donating the balance.

Trocadero Birthday

THE 14th anniversary of the opening of this popular South London house of entertainment was fittingly celebrated in mid-December by a bumper stage show of ten top-line acts, including two choirs (the Southwark Civil Defence and St. Matthew's Church boys) and turns carefully selected from the best of winners of past talent contests at the Troc., with Sergt. Les Henning, R.A.F., as compère.

As a finale the two choirs, in a setting of stone columns, stained-glass windows, candled altar, etc., affording an admirable ecclesiastical atmosphere, sang the two most popular requests from the Forces abroad—"The Lord's Prayer" and "Jerusalem," and earned deafening applause.

The show proved so popular that a request was received for it to be repeated for the benefit of 4,000 troops at a Middlesex Depot on Christmas Day, and General Manager Fowler was able to take the whole outfit (without cost, owing to the generosity of the performers in paying their own expenses) to the depot and entertain the troops.

Mr. Fowler, by the way, received many birthday wishes from Hollywood, including some 50 autographed photos from popular stars. Tommy Trinder recorded that throughout his trip to Italy and the Middle East he was everywhere bombarded with the query, "How's the Troc.?" Sidney Toler sent an enigmatic message, reading "Sup sey jow nin gay nom man suey," which is all Chinese to me, but probably means "Wotcher!"

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST. GLASGOW, C.1
TELEPHONE CENTRAL 5209

Vestibule display at the Gaumont-Palace, Derby, by Rupert Todd to publicise LOVE STORY (Eagle-Lion)

Norwood's Rainbow

THE vestibule of the Odeon, South Norwood, was decorated with yet another of W. H. Raymond's displays, in this instance for "Rainbow Island."

He obtains perspective by painting his subjects in separate sections and mounting them with spacing between and with an illuminated backing.

Like his previous displays, this one is again painted with poster colours on black-out paper mounted and supported by wooden stays.

Window display in the music store of Murdock & Killop, Glasgow, arranged by Manager L. G. Fuller in conjunction with U.A.'s Exploitation Department for SENSATIONS OF 1945, when playing at the Paramount, Glasgow

COLTMAN'S
for
FRAMES
SERVICE
PUBLICITY
Coltman Displays Ltd., Fairfield Works, Hounslow, Middlesex

Pat Reed introduces a topical allusion into his vestibule display at the Odeon, Portsmouth, for THE CLIMAX (G.F.D.)

Beside Wembley Pool

IT seems a strange coincidence that the coldest winter seen for a long time in the Straits of Dover (and adjoining territories) has been accompanied by a veritable wave of tropical displays in some of our kinemas. "Bathing Beauty" started it, and now Wm. H. Addy, manager of the Wembley Majestic Theatre (an Odeon associate), sends me a photograph of an admirable but quite unseasonable vestibule model for the Paramount feature, "Rainbow Island," shown there during Christmas week.

In front of a bright backcloth showing a blazing sun shining above a calm, tropical sea, was placed a *real* palm tree standing in *real* sand on which reclined a life-like cut-out of Dorothy Lamour. Stills and posters about the film were stood around this corner, and across the front was a board strip bearing the invitation: "Spend your Christmas holiday on Rainbow Island."

Says Mr. Addy: "This tip was well received by the public, and several of our lady patrons offered to take the place of the cut-out!" Seems a'rong to me in present temperatures! However good business resulted from this clever boost.

Overs Steps Lively

ONCE again we have to congratulate R. C. Overs on his display at the Friars, Canterbury, for "Step Lively," and to commiserate with him for his inability to obtain a photograph which does justice to the colour scheme.

The display exhibited in the foyer for seven days previous to playdate and transferred to the house front during week of screening was built up from boards used on previous displays, made up as a hinged 10 ft. by 6 ft. panel and painted in pastel colours, depicting an attractive chorine "Stepping Lively," with names of the six big stars incorporated into a comet-like motif, together with the title of the film.

As an additional aid and "stunt" he had a number of standing D.C. posters and strips printed with the wording, "STEP LIVELY to the FRIARS. Rollicking Entertainment for All," and these were posted up in conspicuous town sites for the week before the playdate.

It is regrettable that we cannot reprodnce his photograph, but it would convey nothing if a block were made.

E. G. TURNER
. . . supplies cinema screens
TAKING ALL WAR RISKS
ON HIRE MAINTENANCE
43-49 Higham St., Walthamstow, E.17
Telephone: LARKSWOOD 1061-2

Personality Pays

A NOVEL stunt to keep interest alive between features has been evolved by Manager J. Webster and his chief operator, H. Guille, at the Rivoli, Gorton, Manchester.

Here is the idea as described in his own words:

"When the sound trailers finish and the silent titles are shown, usually the non-sync. or the organist plays a few tunes and the audience either relaxes ready for the next feature or whistles the number being played. To combat this is quite simple. Why shouldn't the silent titles become the theatre's own sound trailer? I have fixed a microphone in the non-sync room, and as soon as "Forthcoming Attractions" appears on the screen I introduce these personally, one by one, giving the dates of each future picture. This gives the effect of a personal sound trailer from the manager to his patrons, as all they hear is my voice as each silent title is shown. It has caused quite a stir here, and the rumour has gone around that I have had my voice recorded. The personal touch of "Good evening, everybody, and now this is where the Rivoli presents its forthcoming attractions . . ." gives the patrons quite a start to hear their own cinema mentioned over the loudspeakers as though it was on the film. During this, of course, we have a soft background effect of music from the non-sync.

"I trust this explanation is clear and may be of use to other managers."

Knocking 'em in the . . .

AS will be seen from the picture reproduced in last week's issue, Keith Hann's vestibule display at the Old Kent Road Odeon-Astoria for the Paramount feature, "The Hitler Gang," was bold and striking. The white disc bearing the black swastika, mounted at the intersection of dark fabric bands on a black background, was back-lit so as to throw a shadow of the evil cross on the terrestrial globe standing on the left of the rostrum, the globe itself being made to revolve. This gave point to the simple cards affixed to the display, the upper one reading: "The shadow over the world," the lower one, standing beside admirable cut-out busts of the four gangsters, carrying the explanation: "These men are the substance of the shadow." A strip poster below the portraits completed the effect by naming the film. Mr. Hann comments that this model depicted an angle which has probably not been used before to bring the film into the public eye. It is certainly very original, and that is an important factor in successful publicity.

SAVE WASTE PAPER

Pathe's Big Exploitation Drive on "Lady Let's Dance"

POSSIBLY the biggest series of exploitation campaigns in the history of Pathe have been carried out during the past two months by the company's exploiteers in connection with the screening of "Lady Let's Dance" in the provinces.

The aim behind these campaigns has been to capitalise on the box-office appeal of the star of the film, Belita, the twenty-year-old British ice-skater and dancer, linked with the National tie-up with Keith Prowse, publishers of the theme song "Silver Shadows and Golden Dreams." Music shops and dance bands co-operated in every instance, and on the occasion of the broadcast of the C.E.A. Ball, held at the City Hall, Cardiff, the song was featured with full credit to the film.

Six major stores tied-up with the film to boost the screening at the Coliseum and Playhouse, Glasgow. At Lewis's, Glasgow's biggest store, two bands plugged the song number three times a day and the sheet music department gave space to three big displays; a special announcement told customers that they could "Dance to 'Silver Shadows and Golden Dreams' every day in the Oak Restaurant." Messrs. Woolworths carried window displays at all Glasgow branches and Marks and Spencer also gave full co-operation. A particularly attractive display was made by Messrs. MacDonalds, the well-known Glasgow hairdressers, and an original angle was put over by a tie-up with the Roger McEwan School of Dancing. Extensive advance Press publicity, and displays at both theatres helped to consolidate an excellent campaign.

At Newcastle, Manager Blake, of Stolls, gave support to Pathé's exploiteers, with the result that the two weeks' screening of the film had a tremendous send-off. Messrs. Bainbridges, Newcastle's biggest store, gave up a full window and much interior space to displays that effectively plugged the hairdressing, footwear, and gowns angles; and Clements, Millard, went all out on the sheet music, as did Woolworths. Gowns were featured by several other prominent Newcastle shops, and the Press publicity drive was one of the biggest seen in Newcastle for some time.

Liverpool was also selected for a special visit from the exploiteer, and in conjunction with the managing director of the Majestic Cinema five important tie-ups with the leading stores made the Merseyside filmgoers very Belita-conscious; Lewis's, Bon Marché, Rushworth and Draper, and Pride, the hairdressers, gave outstanding window displays. In Manchester, Cardiff, Coventry, Nottingham and Dundee Pathé exploitation has been well in evidence and in each case many outstanding window displays, together with widespread Press backing, were arranged in conjunction with the respective managers.

Concerning the Organists

Jess Yates at the Odeon, Bolton

A LETTER just received from Jess Yates contains good news that great improvement, with a more certain promise of complete recovery from his eyesight trouble is now confirmed by his oculist. Prior to his leaving the Forces last July he had a long treatment in the care of specialists in the military hospitals and has had a long uphill fight since then towards recovery.

Now he is back at the Odeon, Bolton, after four years' absence, at the console, and completed ten weeks of interlude presentation. One sentence in his letter is of great interest, viz., "I came back ready to find audiences ready for nothing but community singing, but I have been astonished to find that there is now appreciation for a much better type of music!!!"

His latest interlude was titled "Screen Classics" and included Schubert B Minor Concerto (first movement), "Souvenir de Fienne" Intermezzo, "Because," with Deanna Durbin's record synchronisation, Chopin Valse in E Minor, and the theme from the Warsaw Concerto.

Jess Yates need not wonder if Bolton folk are exceptions to the rule, for the change of musical taste is universal in this country and organists who "sense" the change and give the patrons good music will reap the benefit themselves and make the organ an asset instead of a liability to the management.

A. W. O.

Forgotten Army? Not Likely!

MUCH has been heard in the Press about "The forgotten Army" in Burma, but the lads out there are not quite so forgotten by members of the public as some folk think. This was proved recently by an unusual incident at the Kilburn State, where the custom has lately been followed by Rudy Lewis, theatre organist, of playing tunes specially asked for by men in the Forces, their relations being invited to hear the recital.

Private Bill Martin, of the R.A.M.C., sent an airgraph from distant Burma asking for "In Old Shanty Town" to be played, but General Manager Maurice Cheepen, "acting on information received," went to the unusual length of inviting Bill's mother, Mrs. Martin of Cambridge Place, to occupy a cosy settee on the stage while the tune was being played instead of giving her a seat in the stalls. Then he explained the reason for this unusual step by telling the audience that since sending off the request Private Smith had been granted leave and arrived home. "And here he is," he ended, escorting the shy R.A.M.C. man to the footlights. The house roared a welcome to the embarrassed soldier, who could not be persuaded to say a word. "He's been facing the Japs for 4½ years," commented Mr. Cheepen, "but he's scared of you folk!"

There happened to be two other men from Burma in the audience and the manager asked them to stand up. When they did so the whole of the remainder of the audience also sprang to their feet and roared their heads off with joy. Who says the man in the street has forgotten his comrades in the Eastern jungle?

And it should be added that the story saw print in the London *Evening News*, which is also good publicity for the State.

MIRROR PROTECTORS
For practically all makes of Arc Lamps
12" to 14" ... 31/6 each
8" to 10" ... 22/6 each
With our Protectors, Mirrors last three times as long
COWAN MIRROR PROTECTOR CO. LTD.
49, FRITH STREET, LONDON, W.1.
Telephone: Gerrard 5457

RELEASES FOR FEB. 19

Compiled by A. W. OWEN

JOHNNY DOESN'T LIVE HERE ANY MORE (Pathé)

CERT. A. Length 6,752 ft. Reg. No. F.7758. Reviewed in KINE. October 26, 1944.
STARS.—Simone Simon, James Ellison.
ATMOSPHERE.—Topical, breezy comedy, lightly tinged with whimsy, telling of the hectic experiences of a bachelor girl in war time Washington.
ORGAN.—"Manhattan Serenade," Alter (Walsh Holmes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.B.1647 by the Orchestre Raymonde.

THE SHOWDOWN (Columbia)

CERT. U. Length 5,183 ft. Reg. No. F.7872. Reviewed in KINE. December 14, 1944.
STARS.—Charles Storrett, Marjorie Cooley.
ATMOSPHERE.—Western outdoor comedy melodrama, a fight between forthright homesteaders and unscrupulous land speculators.
ORGAN.—"Raymond" Overture, Thomas (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1564 by the New Light Symphony Orchestra, or by Reginald Foort (concert organ) on H.M.V. B.D.998.

SUNDAY DINNER FOR A SOLDIER (20th Century-Fox)

CERT. U. Length 7,794 ft. Reg. No. ——. Reviewed in KINE January 25, 1945.
STARS.—Ann Baxter, John Hodiak.
ATMOSPHERE.—Sugar-coated waterfront whimsy, in which romance comes to a young woman who, together with her two brothers, small sister and irascible grandfather give a Sunday dinner to a soldier.
ORGAN.—Film signature tune, "I'll See You in My Dreams," Jones, Kahn, with adaptations from the vocal-piano copy.
NON-SYNC.—As organ, recorded by Jimmie Launceford and his Orchestra on Decca-Brunswick O.244g.

MRS. PARKINGTON (M-G-M)

CERT. A. Length 11,117 ft. Reg. No. F.7905. Reviewed in KINE. December 28. 1944.
STARS.—Greer Garson, Walter Pidgeon.
ATMOSPHERE.—Romantic melodrama, adapted from Louis Bromfield's novel, a series of flash-backs and hectic milestones in the life of the widow of a gay, successful gambler.
ORGAN.—"Caprice de Nanette," from the "Petite Suite de Concert," Coleridge-Taylor (Hawkes), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, with recording by the Bournemouth Municipal Orchestra on Columbia D.X.651.

STABLEFORD ALL-METAL SCREENS LTD.

We make metal, flat white rear projection, roll-up and amateur screens. Our screen resurfacing service covers Gt. Britain from Aberdeen to Lands End.

1, STEBBING STREET, LONDON, W.11
Phone: Park 7682

What the Guest Organists Are Playing, No. 1

BEING greatly interested in hearing recitals by "guest" organists, I am making a series of special visits during the next few weeks to test the reaction of the patrons. As the result of this present vogue may have very important results in regard to the future of organists I hope by unbiased criticism to do something to raise the entertainment value of these interludes. When the criticism is adverse I shall not give the name either of the kinema or the organist, so that I may more freely voice my opinion without giving personal offence.

My first visit was to a circuit holding about 2,500 in a residential district of the Greater London area in which a first-class three-manual organ was installed and the organist a thoroughly experienced musician and one whom I have had just reason to praise for fine recitals of good entertainment value. This visit was during the matinée when the recital followed the second feature in the early afternoon, lasted ten minutes, and consisted entirely of old and new songs with an unbroken sequence of slides giving the words of every item. Now, the matinée audience consisted of about 150 patrons in fairly scattered positions. They sat attentively, but certainly did *not sing*! and the resultant applause was negligible in character.

Organists will, of course, say that it is absolutely unfair to judge any interlude under these conditions. I differ entirely, for the entertainment of matinée patrons is just as important as that of the evening ones, and recitals in the afternoon should be attuned to those conditions to encourage the largest possible attendance.

Now the organist can possibly get away with a community stunt with a "full house" and get a fair amount of applause if he is a good showman and knows how to pick his items with discretion. Even so, it is a poor standard of performance to compel your audience to do the singing and then expect them to applaud you for playing the accompaniment!

There is a remedy, and an effective one, which organists can easily adopt for matinée performances. Cut out the slides, use the microphone to tell your audience what you are going to play, and let the musical numbers speak for themselves by orchestral imitation, contrasted items and good technique.

May I suggest a sample programme which can be varied in countless ways?

First, a bright orchestral number of a martial type of character, such as Frederick Curzon's "March of the Bowmen," a Strauss or modern waltz number, a piano novelty of the Billy Meyerl type, with a final number like "Old Father Thames," synchronised with Peter Dawson's recording with orchestra and chorus, or a standard overture finale movement. This type of interlude gives the organist a chance to prove his musicianship, does not call on the patrons to help his effort, gives them a rest for their eyes from the flickering film, introduces the human element and cannot fail to please the majority in almost any class of theatre.

In the evening, if there is a demand for community singing, provide it in an atmosphere and at the proper time for response; even then a *break* in continuous singing is an *asset*. I wish this could be tried out in some kinemas so that my contention could be tested.

A. W. O.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS	CERT.
LONDON.						
Thur., Feb. 1	10.30 a.m.	Studio One	Hollywood Canteen	Warner	36 Stars	—
Fri.. " 2	10.45 a.m.	Studio One	Ever Since Venus	Columbia	Ina Ray Hutton	A
" " 2	10.45 a.m.	Rialto	Dangerous Journey	United Artists	Armand Denis	—
Tues., " 6	10.45 a.m.	Private Th.	Eight Shorts	Warner	——	—
" " 6	10.45 a.m.	Studio One	Strange Affair	Columbia	Allyn Joslyn	A
Wed., " 7	10.45 a.m.	Studio One	Carolina Blues	Columbia	Kay Kyser	U
BIRMINGHAM.						
Tues., Feb. 6	10.30 a.m.	Futurist	My Pal Wolf	RKO-Radio	Sharyn Moffett	U
" " 6	10.30 a.m.	Forum	Hollywood Canteen	Warner	36 Stars	—
" " 6	10.15 a.m.	Scala	Maytime	M-G-M	Jeanette MacDonald	U
Wed., " 7	10.30 a.m.	Scala	The Old Dark House	G.F.D.	Charles Laughton	A
" " 7	10.30 a.m.	Futurist	A Night of Adventure	RKO-Radio	Tom Conway	A
" " 7	10.30 a.m.	Forum	The Man from Morocco	Pathe	Anton Walbrook	—
Thur., " 8	10.30 a.m.	Scala	Cry of the Werewolf	Columbia	Nina Foch	A
Fri.. " 9	10.30 a.m.	Scala	My Son, My Son	United Artists	Madeleine Carroll	A
" " 9	10.30 a.m.	Futurist	Ever Since Venus	Columbia	Ina Ray Hutton	A
CARDIFF.						
Tues., Feb. 6	10.30 a.m.	Olympia	Flight from Folly	Warner	Hugh Sinclair	—
Wed., " 7	10.45 a.m.	Park Hall	Meet Me in St. Louis	M-G-M	Judy Garland	—
" " 7	10.45 a.m.	Empire	Cry of the Werewolf	Columbia	Nina Foch	A
" " 7	11 a.m.	Olympia	The Man from Morocco	Pathe	Anton Walbrook	—
Thur., " 8	10.45 a.m.	Empire	Ever Since Venus	Columbia	Ina Ray Hutton	A
Fri.. " 9	10.30 a.m.	Odeon	The Old Dark House	G.F.D.	Charles Laughton	A
" " 9	10.30 a.m.	Odeon	Night Club Girl	G.F.D.	Vivian Austin	U
" " 9	10.45 a.m.	Park Hall	Road Show	Renown	——	—
" " 9	10.45 a.m.	Park Hall	Animal Wonderland	Renown	——	—
" " 9	10.30 a.m.	Olympia	Hollywood Canteen	Warner	36 Stars	—
" " 9	10.45 a.m.	Empire	Strange Affair	Columbia	Allyn Joslyn	A
GLASGOW.						
Tues., Fe. 6	10.45 a.m.	Playhouse	My Son, My Son	United Artists	Madeleine Carroll	A
" " 6	10.30 a.m.	Regal	Hollywood Canteen	Warner	36 Stars	—
Wed., " 6	10.45 a.m.	La Scala	Cry of the Werewolf	Columbia	Nina Foch	A
" " 7	10.30 a.m.	La Scala	The Old Dark House	G.F.D.	Charles Laughton	A
" " 7	10.30 a.m.	La Scala	Night Club Girl	G.F.D.	Vivian Austin	U
" " 7	10.45 a.m.	Playhouse	Ever Since Venus	Columbia	Ina Ray Hutton	A
Thur., " 7	10.50 a.m.	Regal	The Man from Morocco	Pathe	Anton Walbrook	—
" " 8	10.45 a.m.	Playhouse	Strange Affair	Columbia	Allyn Joslyn	A
Fri.. " 8	10.45 a.m.	Picture House	Something for the Boys	20th Century-Fox	Carmen Miranda	—
" " 9	10.30 a.m.	Regal	Flight from Folly	Warner	Hugh Sinclair	—
" " 9	10.45 a.m.	La Scala	Carolina Blues	Columbia	Kay Kyser	U
" " 9	11 a.m.	Playhouse	Topper	Exclusive	Cary Grant	A
LEEDS.						
Tues., Feb. 6	10.30 a.m.	Scala	My Pal Wolf	RKO-Radio	Sharyn Moffett	U
" " 6	10.30 a.m.	Ritz	Flight From Folly	Warner	Hugh Sinclair	—
Wed., " 6	10.30 a.m.	Tower	Something for the Boys	20th Century-Fox	Carmen Miranda	—
" " 7	10.30 a.m.	Scala	A Night of Adventure	RKO-Radio	Tom Conway	A
Thur., " 7	10.30 a.m.	Ritz	When the Lights Go On Again	Pathe	James Lydon	—
Fri.. " 8	10.30 a.m.	Ritz	Machine Gun Mama	Pathe	Armida	U
" " 9	10.45 a.m.	Tower	My Son, My Son	United Artists	Madeleine Carroll	A
" " 9	10.30 a.m.	Ritz	Hollywood Canteen	Warner	36 Stars	—
" " 9	10.30 a.m.	Scala	The Thin Man Goes Home	M-G-M	William Powell	—

Continued on page 38

Continued from page 37

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
			LIVERPOOL.			
Tues., Feb. 6	10.45 a.m.	Scala	My Son, My Son	United Artists ...	Madeleine Carroll ...	A
,, ,, 6	10.45 a.m.	Futurist	Cry of the Werewolf	Columbia	Nina Foch	A
,, ,, 6	10.45 a.m.	Forum	The Man from Morocco	Pathe	Anton Walbrook ...	
Wed., ,, 7	10.30 a.m.	Forum	Flight from Folly	Warner	Hugh Sinclair ...	
,, ,, 7	10.45 a.m.	Scala	Ever Since Venus	Columbia	Ina Ray Hutton ...	
Thur., ,, 8	10.45 a.m.	Scala	The Old Dark House	G.F.D.	Charles Laughton ...	A
,, ,, 8	10.30 a.m.	Forum	Hollywood Canteen	Warner	36 Stars	
Fri., ,, 9	10.45 a.m.	Scala	Topper	Exclusive	Cary Grant	A
			MANCHESTER.			
Tues., Feb. 6	10.45 a.m.	Oxford	Night Club Girl	G.F.D.	Vivian Austin ...	U
,, ,, 6	10.45 a.m. & 2.15 p.m.	Private Theatre...	Flight from Folly	Warner	Hugh Sinclair ...	
,, ,, 6	10.45 a.m.	Gaiety	Cry of the Werewolf	Columbia	Nina Foch	A
Wed., ,, 7	10.45 a.m. & 2.15 p.m.	Private Theatre...	Hollywood Canteen	Warner	36 Stars	
,, ,, 7	10.45 a.m.	Gaiety	Ever Since Venus	Columbia	Ina Ray Hutton ...	
,, ,, 7	10.45 a.m.	Theatre Royal ...	The Old Dark House	G.F.D.	Charles Laughton ...	A
Thur., ,, 8	10.45 a.m.	Gaiety	Strange Affairs	Columbia	Allyn Joslyn	A
Fri., ,, 9	10.45 a.m.	Gaiety	Three British Council Shorts ...	20th Century-Fox	———	
			NEWCASTLE.			
Tues., Feb. 6	10.30 a.m.	Pavilion	Enemy of Women	New Realm ...	———	
,, ,, 6	10.30 a.m.	Pavilion	Horse Sense	New Realm ...	———	
,, ,, 6	10.30 a.m.	Essoldo	Flight from Folly	Warner	Hugh Sinclair ...	
,, ,, 6	10.45 a.m.	Grainger ...	Cowboy and the Lady	Grand National ...	Merle Oberon... ...	U
,, ,, 6	10.45 a.m.	Own Theatre ...	Three British Council Shorts ...	20th Century-Fox	———	
Wed., ,, 7	10.45 a.m.	Haymarket ...	The Man from Morocco	Pathe	Anton Walbrook ...	
,, ,, 7	10.45 a.m.	Essoldo	Dead Man's Eyes	G.F.D.	Lon Chaney	A
Fri., ,, 9	10.45 a.m.	Grainger	The Old Dark House	G.F.D.	Charles Laughton ...	A
,, ,, 9	10.30 a.m.	Essoldo	Hollywood Canteen	Warner	36 Stars	
			NOTTINGHAM.			
Tues., Feb. 6	10.45 a.m.	Elite	Flight from Folly	Warner	Hugh Sinclair ...	
,, ,, 6	10.30 a.m.	Scala	Frenchman's Creek	Paramount ...	Joan Fontaine ...	
Wed., ,, 7	10.45 a.m.	Scala	The Old Dark House	G.F.D.	Charles Laughton ...	A
Fri., ,, 9	10.45 a.m.	Elite	Hollywood Canteen	Warner	36 Stars	
			SHEFFIELD.			
Tues., Feb. 6	10.30 a.m.	Hippodrome ...	Hollywood Canteen	Warner	36 Stars	
,, ,, 6	10.30 a.m.	Regent	Blonde Fever	M-G-M	Philip Dorn	
,, ,, 6	10.30 a.m.	Cinema House ...	When the Lights Go On Again ...	Pathe	James Lydon ...	
,, ,, 6	10.30 a.m.	Union Street ...	Cry of the Werewolf	Columbia	Nina Foch	A
Wed., ,, 7	10.30 a.m.	Hippodrome ...	My Pal Wolf	RKO-Radio ...	Sharyn Moffett ...	U
,, ,, 7	10.30 a.m.	Cinema House ...	Machine Gun Mama	Pathe	Armida	U
,, ,, 7	10.30 a.m.	Regent	The Thin Man Goes Home ...	M-G-M	William Powell ...	U
,, ,, 7	10.30 a.m.	Union Street ...	Ever Since Venus	Columbia	Ina Ray Hutton ...	
,, ,, 7	10.30 a.m.	Hippodrome ...	A Night of Adventure	RKO-Radio ...	Tom Conway ...	A
Thur., ,, 8	10.30 a.m.	Cinema House ...	Dead Man's Eyes	G.F.D.	Lon Chaney ...	A
,, ,, 8	10.45 a.m.	Hippodrome ...	Flight from Folly	Warner	Hugh Sinclair ...	
Fri., ,, 9	10.30 a.m.	Regent	The Man from Morocco	Pathe	Anton Walbrook ...	
,, ,, 9	10.30 a.m.	Cinema House ...	Frenchman's Creek	Paramount ...	Joan Fontaine ...	
,, ,, 9	10.30 a.m.		**TORQUAY.**			
Sun., Feb. 4	2.30 p.m.	Electric	A Song to Remember	Columbia	Paul Muni	A

SUCCESS COMES FROM THE BEST
YOU GET THE BEST BY INSTALLING THE

"Brilliantly Supreme"

STURGEON-ACME ARC LAMP

A.C., D.C. and LOW INTENSITY MODELS
A.C. INDUCTORS

Manufactured by :—

CINESALES LTD.

Telephones : GERRARD 5457 (Office)

HARLOW 220 (Works)

49, FRITH STREET, LONDON, W.1

SITUATIONS VACANT

FIRST Projectionist wanted; evenings and Saturday matinées only.—Apply, stating experience, call-up position, references and wages to The Manageress, The Pavilion, Girvan, Ayrshire.

CHIEF and Second Operators required; good wages and permanency to experienced men.—Apply, Manager, Astoria Cinema, Ruislip, Middlesex.

A.M. Super-Cinemas, Ltd., require First and Second Projectionists; first-class appointments available, with good salary, easy hours, up-to-date equipment and comfortable accommodation.—All applications, which will be treated as strictly confidential, should be made personally or in writing to Mr. H. Parry, 37/38, Golden Square, W.1.

CHIEF OPERATOR wanted or capable Second. —Write, Savoy Cinema, Exmouth, or 'phone 3473 for particulars.

CHIEF Operator and Assistant Operator required for Southampton Theatre.—Apply, C., Box 533, Kinematograph Weekly.

WANTED for small country kinema, good Operator. — Apply, Cfowhurst, Grand Cinema, Thame, Oxon.

WANTED, GOOD SECOND OPERATOR; GOOD WAGES AND PERMANENCY IF SUITABLE.—EXPERIENCE, TERMS AND REFERENCES, MANAGER, LA SCALA, GRANGEMOUTH, SCOTLAND.

SECOND and Third Operators required immediately; top wages for competent men.—Apply, Coliseum Cinema, Green Lanes, Harringay, N.8.

WANTED, Second Projectionist, capable taking charge; Ross machines; Western Electric. — Full particulars to Manager, Gaiety Cinema, Lewes Road, Brighton.

WANTED, Second Projectionist; must be fully experienced; modern equipment; B.A. Dusonic, Kalee 12 machines, E.C.C. rectifier; applicant must be exempt N.S.—S., Box 531, Kinematograph Weekly.

SMALL MODERN KINEMA REQUIRES SECOND PROJECTIONIST, CAPABLE OF TAKING CHARGE IF REQUIRED; THIS IS A MOST COMFORTABLE POSITION, UNDER IDEAL CONDITIONS, AND CARRIES A CHIEF'S SALARY; CONTINUOUS NIGHTLY, NO SUNDAYS. — REPLY, WITH FULLEST PARTICULARS, RITZ, LUTTERWORTH, NEAR RUGBY.

MAJOR Film Distributors require Representatives for Cardiff territory; experience essential.—Apply in confidence, X., Box 5[illegible] Kinematograph Weekly.

MAJOR Film Distributing Company require Shorthand-Typists, Copy Typists, Book-keepers.—Write, stating experience, and salary required, Y., Box 537, Kinematograph Weekly.

SITUATIONS WANTED

EXPERIENCED THEATRE AND STUDIO PUBLICIST SEEKS POST AS THEATRE AND STUDIO LIAISON OFFICER; MODERN METHODS OF EXPLOITATION. — INQUIRIES, G., BOX 520, KINEMATOGRAPH WEEKLY.

MANAGER requires situation; free; keen publicist, strict disciplinarian; fair wage desired.—All letters to Q., Box 52[illegible] Kinematograph Weekly.

MANAGER, thoroughly experienced, desires change; at present Manager-Supervisor of circuit; N. Wales preferred.—J., Box 522, Kinematograph Weekly.

FLAT Rate or Sharing Terms.—Showman-Manager, just invalided Forces; lifetime experience; full technical and administrative capabilities; pleasant co-operative working conditions primary consideration; anywhere in British Isles; age 30; Public School.—O., Box 52[illegible] Kinematograph Weekly.

Messrs.

HARRIS & GILLOW

The acknowledged Cinema Property Agents & Valuers

The Risk of Damage to Buildings and Contents by Enemy Action or Fire still exists

VALUATIONS of CINEMA BUILDINGS and CONTENTS for INSURANCE and all other purposes undertaken in all parts of the country

Offices:

93-95, WARDOUR STREET, LONDON, W.1.

***Phone*: GERrard 2504 (10 lines). *Grams*: "Faddist, Rath," London**

KINEMA and Theatre Executive seeks position as General Manager of small group of houses; used to kine.-variety, touring companies; experienced booking, circuit administration; up-to-date publicity methods; stage presentation; good knowledge electrical engineering and operating; au fait with production methods and studio procedure.—Particulars from H., Box 521, Kinematograph Weekly.

MANAGER, AT PRESENT ENGAGED, DESIRES CHANGE; EXEMPT; AGE 35; WELL VERSED, ALL BRANCHES; GOOD WORKER; POST WHERE WIFE COULD BE EMPLOYED PREFERRED, BUT NOT ESSENTIAL. —OFFERS TO V., BOX 534, KINEMATOGRAPH WEEKLY.

KINEMA Manager, bonded, desires change; would exchange for small country kinema in Scotland, but not essential; sober, conscientious, keen advertiser; age 44 years.—J., Box 547, Kinematograph Weekly.

YOUNG Manager, smart, personality, excellent experience, now with big circuit in provinces, desires change; Southern England preferred; bond guaranteed; also open to any reasonable offer any other branch of the business.—M., Box 550, Kinematograph Weekly.

MANAGER, tall, good appearance, disengaged, over 20 years' experience; independent hall or small circuit in Midlands preferred; only exhibitors wanting first-class Manager, not merely a figurehead, need apply.—T., Box 537, Kinematograph Weekly.

MANAGER or Manager-Operator; exempt; late Chief on major circuit; London or Home Counties.—Elsbury, 78, Eastcote Avenue, Sudbury Town, Greenford, Middlesex.

PROJECTIONIST (31), AT PRESENT WORKING FOR LARGE CIRCUIT, DESIRES POST AS ASSISTANT OR TRAINEE MANAGER; GOOD WORKER; EXCELLENT REFERENCES; EXEMPT MILITARY SERVICE; GOOD OFFERS ONLY.—E., BOX 543, KINEMATOGRAPH WEEKLY.

MANAGER, with life-long successful experience, seeks appointment as Supervisor or Manager of first-class hall; film and stage presentations, café control and all routine of efficient management. R., Box 555, Kinematograph Weekly.

CHIEF OPERATOR (39), MARRIED, DESIRES CHANGE; 20 YEARS' EXPERIENCE, B.T.H., W.E., ROSS, SIMPLEX, ERNEMANN; SALARY £6 10s.; S.E. COAST PREFERRED.—H., BOX 546, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist, 23 years' experience, RCA or W.E. sound, any machine, rectifiers or generators, Plenum plants, etc.—State particulars and wages to G., Box 545, Kinematograph Weekly.

CHIEF Projectionist-Showman available for relief work, Greater London area; any equipment, repairs, wiring, installation; invalided Army; 35s. per day.—P., Box 553, Kinematograph Weekly.

CHIEF Operator (23), also Female Second, desire change; East End London preferred; experience W.E., RCA, all projectors; exempt M.S. S., Box 556, Kinematograph Weekly.

EXPERIENCED Foreman Commissionaire seeks permanent, progressive post; country circuit preferred; good disciplinarian; capable taking full control; could manage small kinema; excellent references; aged 46; ex-Serviceman.—L., Box 549, Kinematograph Weekly.

FILM Technician (car owner) seeks position as Salesman; accessories, equipment, or film.—K., Box 548, Kinematograph Weekly.

PATENTS

THE Proprietor of British Patent No. 476,714 for "Method of Scanning Images in Television Systems" desires to enter into negotiations with a Firm or Firms for the sale of the patent, or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

GEORGE PALMER,
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).

MR. EXHIBITOR,
COULD YOUR SCREEN
BE BRIGHTER?
PROBABLY IN THESE
TIMES THE ANSWER
IS YES!
NO DOUBT YOU ALREADY
KNOW WHY THIS
CONDITION EXISTS.
BUT DO YOU ALSO
KNOW THAT WE CAN
RECTIFY THIS IMMEDIATELY?
RECONDITIONED
ARC-LAMPS AS NEW,
OF ALL TYPES, AVAILABLE
AT KNOCK-OUT PRICES.
BLUE SOLAR
H.R. SUPER GLASS OR
WHITE-LITE METAL MIRRORS.
ANY SIZE OF
OPTICAL CONDENSERS,
ALL MAKES OF CINE. LENSES
MAY BE SUPPLIED
FROM STOCK.
CALL, 'PHONE OR WRITE
WHITE-LITE METAL MIRRORS,
ON TO
GEORGE PALMER
(F. G. PALMER, PROP.),
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796.)

FOR SALE AND WANTED

ONE pair of Kalee 7 Mechanisms, complete with adaption gear for W/E universal base, with 14-in. spoolboxes, in perfect condition.—D., Box 542, Kinematograph Weekly.

FOR Sale, 110-v. D.C. 4½-kw. petrol-driven Generating Set; also 110-v. 250-w. D.C. Motor-Generator, 220 v. A.C.—Davidson, Cinema, Portsoy.

KINEMAS WANTED

WANTED, Kinema (Freehold or Leasehold), 300 to 1,000 seats; cash waiting. (Strict confidence.) — 'Phone: Coleshill 2202. "Cinema," 109, Coventry Road, Coleshill, nr. Birmingham.

WANTED to Lease, Kinema seating 500 to 1,000, by independent exhibitor. T., Box 532, Kinematograph Weekly.

WANTED, BY PRIVATE INDIVIDUALS, KINEMA, 400 TO 800 SEATS, ON RENTAL, SMALL TOWN, WEST OF ENGLAND PREFERRED.—DETAILS IN CONFIDENCE TO F., BOX 544, KINEMATOGRAPH WEEKLY.

PURCHASER desires to acquire kinema with seating capacity of 1,000 or less, as going concern; Freehold or Leasehold; country preferred; confidential details strictly observed.—N., Box 551, Kinematograph Weekly.

KINEMAS FOR SALE

SUSSEX.—Small Village Hall, ideal for owner-Manager; price £2,500; complete going concern; Freehold.—Z., Box 538, Kinematograph Weekly.

THEATRE SEATS

TIP-UP Chairs wanted to buy that require re-covering.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

BOOKS

WANTED, Kine. Year Book, 1941; state price required.—H. R. Barker, 8, Flower Lane, N.W.7.

HIRE

16-MM. Mobile Sound Unit available, with operator; latest equipment; first-class projection and guaranteed service.—Q., Box 554, Kinematograph Weekly.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
February 1, 1945

Continued from page 37

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
			LIVERPOOL.			
Tues., Feb. 6	10.45 a.m.	Scala	My Son, My Son	United Artists	Madeleine Carroll	A
,, ,, 6	10.45 a.m.	Futurist	Cry of the Werewolf	Columbia	Nina Foch	A
,, ,, 6	10.45 a.m.	Forum	The Man from Morocco	Pathe	Anton Walbrook	—
Wed., ,, 7	10.30 a.m.	Forum	Flight from Folly	Warner	Hugh Sinclair	—
,, ,, 7	10.45 a.m.	Scala	Ever Since Venus	Columbia	Ina Ray Hutton	—
Thur., ,, 8	10.45 a.m.	Scala	The Old Dark House	G.F.D.	Charles Laughton	A
,, ,, 8	10.30 a.m.	Forum	Hollywood Canteen	Warner	36 Stars	—
Fri., ,, 9	10.45 a.m.	Scala	Topper	Exclusive	Cary Grant	A
			MANCHESTER.			
Tues., Feb. 6	10.45 a.m.	Oxford	Night Club Girl	G.F.D.	Vivian Austin	U
,, ,, 6	10.45 a.m. & 2.15 p.m.	Private Theatre	Flight from Folly	Warner	Hugh Sinclair	—
,, ,, 6	10.45 a.m.	Gaiety	Cry of the Werewolf	Columbia	Nina Foch	A
Wed., ,, 7	10.45 a.m. & 2.15 p.m.	Private Theatre	Hollywood Canteen	Warner	36 Stars	—
,, ,, 7	10.45 a.m.	Gaiety	Ever Since Venus	Columbia	Ina Ray Hutton	—
,, ,, 7	10.45 a.m.	Theatre Royal	The Old Dark House	G.F.D.	Charles Laughton	A
Thur., ,, 8	10.45 a.m.	Gaiety	Strange Affairs	Columbia	Allyn Joslyn	A
Fri., ,, 9	10.45 a.m.	Gaiety	Three British Council Shorts	20th Century-Fox		—
			NEWCASTLE.			
Tues., Feb. 6	10.30 a.m.	Pavilion	Enemy of Women	New Realm	———	—
,, ,, 6	10.30 a.m.	Pavilion	Horse Sense	New Realm	———	—
,, ,, 6	10.30 a.m.	Essoldo	Flight from Folly	Warner	Hugh Sinclair	—
,, ,, 6	10.45 a.m.	Grainger	Cowboy and the Lady	Grand National	Merle Oberon	U
,, ,, 6	10.45 a.m.	Own Theatre	Three British Council Shorts	20th Century-Fox	———	—
Wed., ,, 7	10.45 a.m.	Haymarket	The Man from Morocco	Pathe	Anton Walbrook	—
,, ,, 7	10.45 a.m.	Essoldo	Dead Man's Eyes	G.F.D.	Lon Chaney	A
Fri., ,, 9	10.45 a.m.	Grainger	The Old Dark House	G.F.D.	Charles Laughton	A
,, ,, 9	10.30 a.m.	Essoldo	Hollywood Canteen	Warner	36 Stars	—
			NOTTINGHAM.			
Tues., Feb. 6	10.45 a.m.	Elite	Flight from Folly	Warner	Hugh Sinclair	—
,, ,, 6	10.30 a.m.	Scala	Frenchman's Creek	Paramount	Joan Fontaine	—
Wed., ,, 7	10.45 a.m.	Scala	The Old Dark House	G.F.D.	Charles Laughton	A
Fri., ,, 9	10.45 a.m.	Elite	Hollywood Canteen	Warner	36 Stars	—
			SHEFFIELD.			
Tues., Feb. 6	10.30 a.m.	Hippodrome	Hollywood Canteen	Warner	36 Stars	—
,, ,, 6	10.30 a.m.	Regent	Blonde Fever	M-G-M	Philip Dorn	—
,, ,, 6	10.30 a.m.	Cinema House	When the Lights Go On Again	Pathe	James Lydon	—
,, ,, 6	10.30 a.m.	Union Street	Cry of the Werewolf	Columbia	Nina Foch	A
Wed., ,, 7	10.30 a.m.	Hippodrome	My Pal Wolf	RKO-Radio	Sharyn Moffett	U
,, ,, 7	10.30 a.m.	Cinema House	Machine Gun Mama	Pathe	Armida	U
,, ,, 7	10,30 a.m.	Regent	The Thin Man Goes Home	M-G-M	William Powell	—
,, ,, 7	10.30 a.m.	Union Street	Ever Since Venus	Columbia	Ina Ray Hutton	U
,, ,, 8	10.30 a.m.	Hippodrome	A Night of Adventure	RKO-Radio	Tom Conway	A
Thur., ,, 8	10.45 a.m.	Cinema House	Dead Man's Eyes	G.F.D.	Lon Chaney	A
,, ,, 9	10.30 a.m.	Hippodrome	Flight from Folly	Warner	Hugh Sinclair	—
Fri., ,, 9	10.30 a.m.	Regent	The Man from Morocco	Pathe	Anton Walbrook	—
,, ,, 9	10.30 a.m.	Cinema House	Frenchman's Creek	Paramount	Joan Fontaine	—
			TORQUAY.			
Sun., Feb. 4	2.30 p.m.	Electric	A Song to Remember	Columbia	Paul Muni	A

SUCCESS COMES FROM THE BEST
YOU GET THE BEST BY INSTALLING THE

"Brilliantly Supreme"

STURGEON-ACME ARC LAMP

A.C., D.C. and LOW INTENSITY MODELS
A.C. INDUCTORS

Manufactured by:—

CINESALES LTD.

49, FRITH STREET, LONDON, W.1

Telephones: GERRARD 5457 (Offices)

HARLOW 2202 (Works)

SITUATIONS VACANT

FIRST Projectionist wanted; evenings and Saturday matinées only.—Apply, stating experience, call-up position, references and wages, to The Manageress, The Pavilion, Girvan, Ayrshire.

CHIEF and Second Operators required; good wages and permanency to experienced men.—Apply, Manager, Astoria Cinema, Ruislip, Middlesex.

S.M. Super-Cinemas, Ltd., require First and Second Projectionists; first-class appointments available, with good salary, easy hours, up-to-date equipment and comfortable accommodation.—All applications, which will be treated as strictly confidential, should be made personally or in writing to Mr. H. Parry, 37/38, Golden Square, W.1.

CHIEF OPERATOR wanted or capable Second. —Write, Savoy Cinema, Exmouth, or 'phone 3473 for particulars.

CHIEF Operator and Assistant Operator required for Southampton Theatre.—Apply, U., Box 533, Kinematograph Weekly.

WANTED for small country kinema, good Operator. — Apply, Crowhurst, Grand Cinema, Thame, Oxon.

WANTED, GOOD SECOND OPERATOR; GOOD WAGES AND PERMANENCY IF SUITABLE.—EXPERIENCE, TERMS AND REFERENCES, MANAGER, LA SCALA, GRANGEMOUTH, SCOTLAND.

SECOND and Third Operators required immediately; top wages for competent men.—Apply, Coliseum Cinema, Green Lanes, Harringay, N.8.

WANTED, Second Projectionist, capable taking charge; Ross machines; Western Electric. — Full particulars to Manager, Gaiety Cinema, Lewes Road, Brighton.

WANTED, Second Projectionist; must be fully experienced; modern equipment; B.A. Dusonic, Kalee 12 machines, E.C.C. rectifier; applicant must be exempt N.S.—S., Box 531, Kinematograph Weekly.

SMALL MODERN KINEMA REQUIRES SECOND PROJECTIONIST, CAPABLE OF TAKING CHARGE IF REQUIRED; THIS IS A MOST COMFORTABLE POSITION, UNDER IDEAL CONDITIONS, AND CARRIES A CHIEF'S SALARY; CONTINUOUS NIGHTLY, NO SUNDAYS. — REPLY, WITH FULLEST PARTICULARS, RITZ, LUTTERWORTH, NEAR RUGBY.

MAJOR Film Distributors require Representative for Cardiff territory; experience essential.—Apply in confidence, X., Box 536, Kinematograph Weekly.

MAJOR Film Distributing Company requires Shorthand-Typists, Copy Typists, Book-keepers.—Write, stating experience, and salary required, Y., Box 537, Kinematograph Weekly.

SITUATIONS WANTED

EXPERIENCED THEATRE AND STUDIO PUBLICIST SEEKS POST AS THEATRE AND STUDIO LIAISON OFFICER; MODERN METHODS OF EXPLOITATION. — INQUIRIES, G., BOX 520, KINEMATOGRAPH WEEKLY.

MANAGER requires situation; free; keen publicist, strict disciplinarian; fair wage desired.—All letters to Q., Box 529, Kinematograph Weekly.

MANAGER, thoroughly experienced, desires change; at present Manager-Supervisor of circuit; N. Wales preferred.—J., Box 522, Kinematograph Weekly.

FLAT Rate or Sharing Terms.—Showman-Manager, just invalided Forces; lifetime experience; full technical and administrative capabilities; pleasant co-operative working conditions primary consideration; anywhere in British Isles; age 30; Public School.—O., Box 532, Kinematograph Weekly.

Messrs.

HARRIS & GILLOW

The acknowledged Cinema Property Agents & Valuers

The Risk of Damage to *Buildings and Contents* by Enemy Action or Fire still exists

VALUATIONS of CINEMA BUILDINGS and CONTENTS for INSURANCE and all other purposes undertaken in all parts of the country

Offices:

93-95, WARDOUR STREET, LONDON, W.1.

Phone: GERrard 2504 (10 lines). Grams: "Faddist, Rath," London

KINEMA and Theatre Executive seeks position as General Manager of small group of houses; used to kine.-variety, touring companies; experienced booking, circuit administration; up-to-date publicity methods; stage presentation; good knowledge electrical engineering and operating; au fait with production methods and studio procedure.—Particulars from H., Box 521, Kinematograph Weekly.

MANAGER, AT PRESENT ENGAGED, DESIRES CHANGE; EXEMPT; AGE 35; WELL VERSED, ALL BRANCHES; GOOD WORKER; POST WHERE WIFE COULD BE EMPLOYED PREFERRED, BUT NOT ESSENTIAL. —OFFERS TO V., BOX 534, KINEMATOGRAPH WEEKLY.

KINEMA Manager, bonded, desires change; would exchange for small country kinema in Scotland, but not essential; sober, conscientious, keen advertiser; age 44 years.—J., Box 547, Kinematograph Weekly.

YOUNG Manager, smart, personality, excellent experience, now with big circuit in provinces, desires change; Southern England preferred; bond guaranteed; also open to any reasonable offer any other branch of the business.—M., Box 550, Kinematograph Weekly.

MANAGER, tall, good appearance, disengaged, over 20 years' experience; independent hall or small circuit in Midlands preferred; only exhibitors wanting first-class Manager, not merely a figurehead, need apply.—T., Box 557, Kinematograph Weekly.

MANAGER or Manager-Operator; exempt; late Chief on major circuit; London or Home Counties.—Elsbury, 78, Eastcote Avenue, Sudbury Town, Greenford, Middlesex.

PROJECTIONIST (31), AT PRESENT WORKING FOR LARGE CIRCUIT, DESIRES POST AS ASSISTANT OR TRAINEE MANAGER; GOOD WORKER; EXCELLENT REFERENCES; EXEMPT MILITARY SERVICE; GOOD OFFERS ONLY.—E., BOX 543, KINEMATOGRAPH WEEKLY.

MANAGER, with life-long successful experience, seeks appointment as Supervisor or Manager of first-class hall; film and stage presentations, café control and all routine of efficient management.—R., Box 555, Kinematograph Weekly.

CHIEF OPERATOR (39), MARRIED, DESIRES CHANGE; 20 YEARS' EXPERIENCE, B.T.H., W.E., ROSS, SIMPLEX, ERNEMANN; SALARY £6 10s.; S.E. COAST PREFERRED. — H., BOX 546, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist, 23 years' experience, RCA or W.E. sound, any machine, rectifiers or generators, Plenum plants, etc.—State particulars and wages to G., Box 545, Kinematograph Weekly.

CHIEF Projectionist-Showman available for relief work, Greater London area; any equipment, repairs, wiring, installation; invalided Army; 35s. per day.—P., Box 553, Kinematograph Weekly.

CHIEF Operator (23), also Female Second, desire change; East End London preferred; experience W.E., RCA, all projectors; exempt M.S.—S., Box 556, Kinematograph Weekly.

EXPERIENCED Foreman Commissionaire seeks permanent, progressive post; country circuit preferred; good disciplinarian; capable taking full control; could manage small kinema; excellent references; aged 46; ex-Serviceman.—L., Box 549, Kinematograph Weekly.

FILM Technician (car owner) seeks position as Salesman; accessories, equipment, or film.—K., Box 548, Kinematograph Weekly.

PATENTS

THE Proprietor of British Patent No. 476,714 for "Method of Scanning Images in Television Systems" desires to enter into negotiations with a Firm or Firms for the sale of the patent, or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

GEORGE PALMER,
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).

MR. EXHIBITOR,
COULD YOUR SCREEN
BE BRIGHTER?
PROBABLY IN THESE
TIMES THE ANSWER
IS YES!
NO DOUBT YOU ALREADY
KNOW WHY THIS
CONDITION EXISTS.
BUT DO YOU ALSO
KNOW THAT WE CAN
RECTIFY THIS IMMEDIATELY?
RECONDITIONED
ARC-LAMPS AS NEW,
OF ALL TYPES, AVAILABLE
AT KNOCK-OUT PRICES.
BLUE SOLAR
H.R. SUPER GLASS OR
WHITE-LITE METAL MIRRORS.
ANY SIZE OF
OPTICAL CONDENSERS,
ALL MAKES OF CINE. LENSES
MAY BE SUPPLIED
FROM STOCK.
CALL, 'PHONE OR WRITE
WHITE-LITE METAL MIRRORS,
ON TO
GEORGE PALMER
(F. G. PALMER, PROP.),
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796.)

FOR SALE AND WANTED

ONE pair of Kalee 7 Mechanisms, complete with adaption gear for W/E universal base, with 14-in. spoolboxes, in perfect condition.—D., Box 542, Kinematograph Weekly.

FOR Sale, 110-v. D.C. 4½-kw. petrol-driven Generating Set; also 110-v. 250-w. D.C. Motor-Generator, 220 v. A.C.—Davidson, Cinema, Portsoy.

KINEMAS WANTED

WANTED, Kinema (Freehold or Leasehold), 300 to 1,000 seats; cash waiting. (Strict confidence.) — 'Phone: Coleshill 2202. "Cinema," 109, Coventry Road, Coleshill, nr. Birmingham.

WANTED to Lease, Kinema seating 500 to 1,000, by independent exhibitor.—T., Box 532, Kinematograph Weekly.

WANTED, BY PRIVATE INDIVIDUALS, KINEMA, 400 TO 800 SEATS, ON RENTAL, SMALL TOWN, WEST OF ENGLAND PREFERRED.—DETAILS IN CONFIDENCE TO F., BOX 544, KINEMATOGRAPH WEEKLY.

PURCHASER desires to acquire kinema with seating capacity of 1,000 or less, as going concern; Freehold or Leasehold; country preferred; confidential details strictly observed.—N., Box 551, Kinematograph Weekly.

KINEMAS FOR SALE

SUSSEX.—Small Village Hall, ideal for owner-Manager; price £2,500; complete going concern; Freehold.—Z., Box 538, Kinematograph Weekly.

THEATRE SEATS

TIP-UP Chairs wanted to buy that require re-covering.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

BOOKS

WANTED, Kine. Year Book, 1941; state price required.—H. R. Barker, 8, Flower Lane, N.W.7.

HIRE

16-MM. Mobile Sound Unit available, with operator; latest equipment; first-class projection and guaranteed service.—Q., Box 554, Kinematograph Weekly.

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
February 1, 1945

Paramount

1ST

16 New York Film Critics say:
Best Production in 1944 —
Going my way

Paramount scores again

1ST

BING CROSBY
HEADS THE POLL—"Film Daily"!
VOTED "BEST MALE PERFORMANCE" IN Going My Way

Phenomenal Paramount